The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 2, 1919

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THE NATIONAL THEATRICAL WEEKLY

Positively the Only HINDU Telepathy Act in America

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The NEW YORK CLIPPER
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MOSS TROUBLE TO BE SETTLED THIS WEEK

UNIONS TO WIN, IS REPORT

The differences between the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada and the B. S. Moss chain of vaudeville theatres in Greater New York, will probably be settled this week with the union the victor, and their men to be employed in the Moss theatres in the future. This information came to light last week through the meeting of the musicians, when a statement was made that if the latter will accept the managers' proposition the managers will see to it that the Moss theatres are brought into the union fold.

When efforts were made on Monday to obtain a statement from L. G. Dolliver, in charge of the New York branch of the I. A. T. S. E., he said that a statement at this time might embarrass him, but that he expected that before the week was out the agreement with Moss would be signed.

The signing of the peace pact will bring to an end a labor controversy which has existed with Moss since he inaugurated the chain of theatres with Sol. Brill seven years ago. In 1916, the labor people first started a campaign to call attention to the fact that Moss was not employing men belonging to an organization affiliated with the American Federation of Labor. Moss retaliated, at the time, by saying that his men were union, belonging to the Amalgamated Theatre Stage Hands and Musicians' Union. The I. A. declared that all of the heads of this union were employees of Moss theatres and, therefore, it was an internal organization. However, nothing was accomplished.

In 1917 the labor people took the matter up again and were going to call on the A. F. of L. for support, but the coming along of the war caused any activities of this sort to be dropped for the time being.

Several months ago B. S. Moss and Dolliver had a conference, at which the matter was gone into again and, according to Dolliver, Moss left him and stated that he would let Dolliver know within a few weeks of his decision in the matter. However, the time passed and nothing was heard from Moss. So, when the American Federation of Labor Convention took place in Atlantic City last week, a joint resolution on behalf of the musicians and stage hands was submitted to the convention, and was unanimously adopted by the resolution committee. This resolution was framed for the purpose of dealing with all theatrical interests employing labor which might be construed as antagonistic to the A. F. of L. affiliated organizations. The resolution follows:

Resolution 81. By Delegates J. N. Weber, D. A. Carey, C. A. Weaver, Joe Winkler, of the American Federation of Musicians, and C. C. Shay, L. G. Dolliver, F. J. Ryan and J. J. Barry, of the International Alliance of Theatrical Stage Employees.

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COMES HERE FOR PLAYS

George Marlow, the Antipodean producer, accompanied by his wife, who is known on the stage as Ethel Buckley, arrived in this city last week from Australia to acquire plays, which he plans to present in Australia after his return there next month.

This is Mr. and Mrs. Barlow's first visit to this country. Until two years ago, Barlow had been in the theatrical business in Australia for thirty consecutive years. In 1916 he sold the Adelphi Theatre in Sydney, which he built, to B. & J. Fuller, the Antipodean vaudeville magnates, togother with his interest in the Princess Theatre, Melbourne. Having closed out his thetrical interests he devoted his time to a racing stable.

Recently, Marlow decided to re-enter the theatrical business, so he has come to this country to acquire the rights to plays. In addition to the production of plays, Marlow says he is planning to build his own theatre in Sydney, and it is quite likely that the house will be erected from plans drawn by an American architect, for he says he is greatly impressed with the architectural beauty of the theatres here.

Commenting on the theatrical situation in the Antipodes at present, Marlow stated that, in his opinion, the war has tended to give more impetus to the theatrical business than anything else since a theatre was first built in Australia.

"And as for vaudeville in Australia," continued Marlow, "there never was such an opportunity for establishing a high-class vaudeville circuit in Australia as there is now."

ZUKOR AND AUTHORS CONFER

Following the reports along Broadway that Adolph Zukor and his Famous Players-Lasky Film Corporation associates were going to form a dramatic producing syndicate for the purpose of controlling the producing and motion-picture rights of plays written by prominent authors, Max Marcin, Eugene Walters and Roi Cooper McGrue called on him Monday to discuss the situation.

After the interview with Zukor, Marcin stated that the matter stood where it had when Zukor first made the overtures to himself and the other two authors, that Zukor made no new proposals, and, as far as he and his associates were concerned, he would not be in the least surprised if an announcement were forthcoming from the Famous Players-Lasky officoes that a theatrical producing company had been organized.

FRIARS CALL SPECIAL MEETING

An aftermath of the annual election of the Frairs' Club, when the opposition ticket went into the discard is a call for a special meeting of the club to be held on Friday, September 5.

The opposition ticket was not voted on at the election on account of it being declared illegal, in that fifty members in good standing had not signed the nominating petition as provided for in the club's by-laws. The meeting is called to decide upon the advisability of amending this portion of the by-laws, which also provides the manner in which the proposed officers are to be nominated.

The question of making a new due classification for travelling agents and press representatives who are absent from the city for the greater portion of the year will also be considered.

PROCTOR MANAGERS HOLD ANNUAL OUTING DESPITE RAIN

"General" Bill Quaid Leads Army of Theatre Managers in Vigorous Salient Against Witzel's Grove, College Point, Where Battle Rages Until Late Hour

Old Jupe Pluvius could not dampen the hearts and spirits of "General" Bill Quaid and his expeditionary forces of Keith and Proctor managers in their salient upon Witzel's Grove, College Point, last Friday. Bill and a selected forty-five or so of managers and agents from the Palace Theatre Building had arranged to hold their annual Field Day and Clam Bake at the grove.

But old "Jupe" got on the job and said, "You may hold the bake, but nix on the field part of your program."

So the bake it was, and, naturally, other means had to be devised to take the place of the field program. These were easily devised as will subsequently be told.

"General" Bill had his warriors on the job at the point of rendezvous at 11 o'clock. However, as is ever the case with those who rule their own destinies, the managers stalled about chatting with friends, invading lunch rooms and other places which might close down before they hit the Rialto again and lingered about until 11:30, which was half an hour after the zero hour mentioned for the start of the salient.

Then, about thirty-five of them were loaded into a sight-seeing car and started on their journey. Of course, there were stragglers—what good army does not have stragglers?—but they finally made their start shortly after noon. Bill, like all generals, did not ride with his "command." He made his way to the Point in a little roadster.

Truck No. 1 got as far as Twenty-fifth street and Jackson avenue, Long Island City, when the motor balked, and it was compelled to stop. The driver and his aide got out to make repairs. So did the gang to make suggestions as to how they should be made. This rattled the boy quite some, especially those of Sol Levey, who offered several ideas as to how it should be done, basing his opinions on his many years' experience as a motorcycle owner and expert. The chauffeur finally informed Sol that this car had just a few more parts than a motorcycle and, therefore, his suggestions were of no value at all. Further controversy was avoided by someone then suggesting that Sol sing one of his favorite Harlem Opera House ballads. Sol was profuse in apologies in declining this honor, saying that it was impossible to do so without the use of "slides." By this time the mechanics were able to get the machine adjusted and ready for the resumption of their trip to the grove.

Well, it was "all wet" when the young army arrived at Witzel's. The baseball diamond was flooded and the ground and walks were soggy, so the general staff was called into executive session by "General" Bill and instructed to devise new means of entertainment. All sorts of indoor sports were suggested such as ping pong, pussy in the corner, who's got the ball and "goes into." The latter was advocated very strongly as a wonderful exercise for the forearm. It is played in two counts, and, it being the idea of some of the boys present at the affair, it would be unfair to divulge the secret. We could call it by another name, but "Bill" and the boys asked us not to do so. We did not promise that we would or would not, but we shall not, anyway.

This sure was a strenuous exercise. Some of the boys would engage in it for ten or fifteen minutes and then take the air. Others, with a little stronger physique, were able to stand the task they had selected and held out for several hours. It lasted until dinner was announced. A lot of the boys benefited wonderfully through the exercise, while others were very much "down and out" when it was over. Anyway, they all enjoyed themselves.

Our friend Harry Burton, having been tipped off in advance, brought along his personal cartoonist, named Bradley Martin, to make sketches of this form of indoor sport. We sure would like to see some of those sketches, but Harry would not allow it. He would not even let Bradley pull out his pencil and pad while ye scribe and another pencil pusher were in the vicinity. But Bradley had plenty of time to do this work later, as the scribes found that some members of the "General Staff" were not overjoyed with their presence and, after a few hours of lingering, made their way cityward.

Yes, there were other in-door sports in the card reading line. Managers and agents were somewhat proficient in this, having at some time or other come into contact with such work through playing Jack Merlin on their bill. Then there were others who sought different kinds of diversion, including Sam Kenny, Jack Lewis, Louis Spiegelman and Mark Nelson. These gentlemen, not having an opportunity at other times to get a glimpse of the morning papers and magazines, repaired to the reading room and spent many a pleasant hour reading. Lewis was all business, of course, and interrupted his diversion several times by getting the office and other places on the 'phone and transacting a bit of business.

However, we were a bit disappointed, for our old friend, the theatre king of the Bronx, Al. Darling, had promised us he would be there. But he was not, and we sure missed him, as did some of the other boys also.

Nobody could keep Chris Egan indoors. He got together a number of the future generation of agents and managers and took them out to the ball diamond. There, in the mud and driving rain, they indulged in a clean and wholesome pastime known as "fungo." It sure must have been an enjoyable sport, for they kept out in the driving rain for more than an hour.

(*Continued on page 29.*)

THEATRE CRITICS EXEMPT UNDER NEW TAX RULING

Bureau of Internal Revenue Decides That Reviewers of Theatrical Performances or Motion Pictures Are in the List of Bona-Fide Employees and Not Subject to Ticket Taxation.

WASHINGTON, D. C., June 26.—The Bureau of Internal Revenue has decided that under the Revenue Act of 1918 newspaper critics who review theatrical performances or motion pictures are not subject to the theatre ticket tax. This ruling places the critic in the list of bona fide employes of the theatre. Under the act of 1917 the critic was taxed. The new regulations say:

"In the case of a theatre, the following, among others, are 'bona fide employes':

"In class 1, the advance agent of an attraction then showing or soon to show, the house physician, the regularly employed attorney for the treatre.

"In class 2, actors and actresses then playing at the theater, members of the orchestra and organist, a moving picture machine operator, the ushers.

"In class 3, a physician called in to attend a spectator taken suddenly ill, a theatrical critic of a newspaper attending to view and review the play, young women selling souvenir programmes at a benefit, a Four-Minute Man attending to speak."

The Act of 1918 differs in other respects from the Act of 1917, being broader in its scope and taking in certain forms of amusement that were excluded in the former act.

The admission tax is one cent for each ten cents or fraction thereof of the amount paid, and applies to all places of amusement.

The following are defined as "places" within the meaning of the act:

An out-door amusement park and such attractions therein as a scenic railway, merry-go-round, a roller coaster, a Ferris wheel, a toboggan slide, a bump-the-bumps, a whip, a dip-the-dip, a speed-o-plane, a hilarity hall and a dance hall.

Under the Revenue Act of 1917 out-door amusement parks, and also such attractions therein as did not charge over ten cents admission were expressly exempted from the tax on admissions, but there is no such exemption under the Revenue Act of 1918.

A floating theater operating along a river, anchored or moored for each performance.

In the case of cabarets where the price of admission is included in whole or in part in the price of refreshment or service, the tax is one and one-half cents for each ten cents or fraction thereof or 20 per cent. of the bill.

A similar tax is imposed where the admission fee to the cabaret is considered inadequate with the entertainment offered. Following is the example offered in the regulations:

"A certain man goes to a cabaret where there is a general admission charge of 25 cent. The entertainment provided is very elaborate and this is reflected in the price of the food. His bill for food comes to $12,87. In this case there is an admission tax of 3 cents on the 25 cents paid for admision. But as this amount is clearly inadequate, there is also a tax of 48 cents (twenty-five times 1⅛ cents) based on the amount paid for the food."

The amount paid for a seat in a window to view a parade is subject to the tax. This, the regulations state, would clearly be a rental were it not that the act expressly provides that the "use of seats and tables, reserved or otherwise, and other similar accommodations" is included in the meaning of admissions. "If the whole room were rented," the regulations add, "it is clear that the amount paid for it would be 'paid for admission'."

The act imposes a tax of 50 per cent. on the price of admissions to places of amusements in excess of the "regular or established price." In the case of a theater the price decided upon by the management be-

for any of the seats are put on sale is the established price. If, however, the management stages a performance which is to run three weeks, sells seats in advance, and, after the second week, decides to increase the price of orchestra chairs for the remaining week from $2 to $2.25 there is a tax of 12½ cents due from the theater for each ticket sold for $2.25. This tax must be paid by the person selling the ticket, and is distinct from and in addition to the tax on the established price of admission—in this instance 20 cents—which must be paid by the purchaser of the ticket.

The act imposes on tickets sold at excess prices by brokers or at news stands, hotels and places other than the ticket office (except those under the management of the place of amusement), a tax of 5 per cent. of the excess, if such excess does not exceed 50 cents. If the excess charge is more than 50 cents, the tax is 50 per cent. of the whole of such excess. This tax must be paid by the person selling such tickets, and is in addition to the tax on the established price.

Monthly returns and payment of admission taxes are required. Returns and payments must be in the hands of collectors of internal revenue on or before the last day of the month following that for which the return is made. Heavy penalties for failure or willful refusal to make return and pay the tax on time are provided by the act.

The regulations require that the established price of the ticket, the amount of tax to be paid and the total, shall appear on the ticket. Whenever such ticket is sold at a price other than its established price, then, in addition, on the back of such ticket, the actual sale price, the admission tax paid, and the total of such price and tax shall appear. Whenever an admission ticket is sold at a place other than the ticket office of the theatre, there shall appear in addition the name and address of the seller. Failure to comply with this provision is punishable by a fine of not more than $100.

The admission taxes became effective April 1.

WANTS TO BE SHOWN

Herman L. Roth will argue in the Supreme Court this week a motion against supplying a bill of particulars to Edwin Paulson in the $250,000 breach of promise action brought against him by Alice Hudson, a show girl.

The defendant requests Roth to furnish him particulars as to whether his proposal of marriage to Miss Hudson was verbal or in writing. If verbal, the names of the witnesses who were present, and if in writing a copy of the proposal is asked. He also desires to know in what manner Miss Hudson's feelings were hurt to the extent of $250,000.

WODEHOUSE TO REVISE SHOW

F. Wodehouse has been chosen by the Selwyns to revise "Among the Girls." This piece was the work of Henry Blossom, who died in the midst of writing it. It was then taken up by Roi Cooper Megrue. It was presented in Boston recently. But the Selwyns, feeling that it needed revision, have given the matter into the hands of Wodehouse.

BERT WILCOX TO PRODUCE

Bert Wilcox and Neil Pratt are going into the producing field next season and are now preparing three acts. The first is "The Night of the Prom," a big musical act. When this is set they will follow it with "Married Life" and "Tommy," two sketches.

MANY SHOW FOLK AT HOPATCONG

LAKE HOPATCONG, N. J., June 23.—Among the many well known show people stopping at hotels and bungalows here are Johnny and Blanche Jess, Tom McKenna, Violet Hilson, Hal Groves, Jack Goldie, Lillian Vedder Goldie, Jim Gorman, Grace German, Jimmy Coughlin, Fred W. Gerhardy, Manny Rosenthal, Tinney Hilson Rosenthal and daughter, Gertrude Knight, Anna and Rose Costello, Charles (Kid) Kostar, Florence Koster, Frank Hixon, Anna Hixon, Assie Ferrel, Eleanor Grey, John Grant, Bob Nugent, Sammy Kline, May Brandon Kline, Mr. and Mrs. Kike Murphy, Marie Nugent, Peggy Ryan, Ruth and Rosetta Barbour, Billy Hennessy, Johnny Cootes, Harry Lester Mason, Mr. and Mrs. Arthur Whitelaw, Mr. and Mrs. Teddy Simonds and daughter, Walter Meyers, Aneta Mae Mayers, Mr. and Mrs. Bert Lahr, Geo. Hart, Goldie Hart, James and Betty Morgan, Mr. and Mrs. Ed Mack, Mr. and Mrs. Al Hillier, Mr. and Mrs. George Gardner, Joe Freed, Charlie Cole, New "Clothes" Norton, Sadie Rose, Archie Melinger, Bob Watson and Joe Burton.

Emmett Callahan, of the Chamberlain Brown office, is stopping at Mt. Arlington, on the Lake.

Mr. and Mrs. Bert Baker will arrive next Monday and open up their bungalow.

ADELAIDE BEATS CASE

Virginia Fissinger, the young dancer in "Monte Cristo, Jr.," at the Winter Garden, and her mother, Mrs. Margaret Fissinger, appointed as her legal guardian last week for the purpose of maintaining a law suit against Adelaide, the dancer in the same company, who is a member of the team of Adelaide and Hughes and the wife of her partner, John Hughes.

Through her attorney, William Klein, Miss Fissinger is bringing an action for $25,000 damages for alleged assault, which springs from an occurrence backstage at the Winter Garden in which Miss Fissinger claims that Adelaide struck her in the face without warning, cause or provocation, as she passed her in the wings.

A few days later Miss Fissinger summoned Adelaide to the Magistrate's Court, where she was complainant in the charge of assault brought against Adelaide. However, after hearing the testimony, the magistrate dismissed the complaint against Adelaide.

WILL GIVE EXTRA MATINEES

Eleven out of the nineteen legitimate attractions now playing on Broadway will give extra matinees on Friday, July 4, in addition to the motion picture houses and Jean Bedini's "Peek-a-Boo," which will, as usual, have an afternoon performance on that day.

The shows which will give the extras are "Monte Christo, Jr.," at the Winter Garden; "A Lonely Romeo," at the Shubert; "East is West," at the Astor; "At 9:45," at the Playhouse; "Tumble In," at the Selwyn; "A Little Journey," at the Vanderbilt; "39 East," at the Broadhurst; "Ziegfeld Follies," at the New Amsterdam; "Scandals of 1919," at the Liberty; "Three Wise Fools," at the Criterion, and "Lightnin'," at the Gaiety.

HELD ESTATE SUED AGAIN

Two new creditors of the estate left by Anna Held have petitioned the Surrogate's Court to compel the executor, Charles F. Hanlon, to file an accounting of his trusteeship. Surrogate Fowler signed an order upon the petitions, returnable before Surrogate Cohalan on July 8, directing the executor to show cause why he should not do so.

The new creditors are Ernest Laplace and Emil Gefvert, both of Philadelphia. Laplace asks for $4,500, but does not state for what. Gefvert wants $225 "for taking plaster of paris impressions of Miss Held's head and body."

BECKER AND ADAMS RE-JOIN

CHICAGO, Ill., June 28.—Ned Becker and Fay Adams have rejoined and will shortly be seen on a tour of the Western Vaudeville Managers' Association time. The act split about three years ago and each has appeared in vaudeville in various acts.

FREAK OPERATED UPON

GARDNER, Mass., June 28. — Pasquale Pion, a Mexican, who had been a side show feature with the Sells-Floto Shows, where he was exhibited as a two-headed man, underwent an operation last week, by means of which he lost his second head, an unusually large growth known as a tumor. He was operated upon in the Henry Heywood Memorial Hospital.

Dr. J. E. Waters, who performed the operation, found the number two "head" to be a tumor containing a large amount of fluid, which had become so heavy that the pressure upon the brain of the patient had made his condition serious.

"Pedro" was taken ill in Greenfield Thursday and upon his arrival in Gardner was unable to leave his bunk in the circus train. Following an examination by Dr. Waters, the operation was decided upon. After the operation a fold of tissue gathered at the top of the skull, that encased the tumor, was all that remained of Pedro's extra head. In the course of the operation it was found the brain was separated from the tumor by a membrane with a portion of the skull as large as a man's hand missing beneath the tumor. Despite the location of the tumor the patient rallied immediately after the operation and his recovery seems assured.

"Pedro" has been one of the side show attractions with the Sells-Floto Shows for the past three years. He is said to have been born with the abnormal growth which made him a "two-headed" man. Out of his earnings as a freak he supported a wife and six children.

"HITCHY-KOO" STARTS

Raymond Hitchcock put his current edition of the "Hitchy-Koo" show into rehearsal on Monday of this week, when he interviewed a score or more of player folk who came back stage at the Globe to apply for engagements. The principals thus far engaged are Sylvia Clark, Florence O'Denishawn, Mildred Keet and Ursula Dale.

The book of the show was written by George V. Hobart, and Cole Porter, a young composer whom Hitchcock brought back from Europe recently, is to be the accredited writer of the score and lyrics. Besides these, several other writers will contribute music and lyrics to the show.

Hitchcock, George V. Hobart, Julian Alfred and Richard Ordynski will collaborate in staging the piece, the latter, however, being concerned chiefly with designing the scenery. The show is scheduled to open about the middle of August in Hartford, Conn., after which it will journey to Boston, where it will remain three weeks, then come here and open at the Globe.

READY FOR FRISCO FUND BENEFIT

SAN FRANCISCO, Cal., June 30.—The Actors' Fund Benefit this year, set for tomorrow, gives promise of being the most notable event in the theatrical history of this city. The list of stars who will appear includes Henry Miller, Ruth Chatterton, Ruth St. Denis, Thomas Wise, William Courtenay, Marjorie Rambeau, Otis Skinner, Blanche Bates, William H. Crane, Crane Wilbur, Arthur Maitland and the Alcazar company, the popular stock of this city.

BELASCO MAY TRY SHAKESPEARE

It was rumored on Broadway early this week that David Belasco would attempt a season of Shakespearean drama, and that he had already induced Frances Starr to memorize a part, probably "Twelfth Night."

"CAPPY RICKS" CLOSES

SAN FRANCISCO, June 28.—"Cappy Ricks" closed its run at the Curran Theatre here tonight. The original cast, with William Courtenay and Tom Wise, have been playing here successfully for the last few weeks.

FRIARS SET OUTING DATE

The annual outing of the Friars' Club will be held on Thursday, July 17, at Karatsony's, Glenwood L. I.

BUSINESS GOOD AT PARKS DESPITE RAISED ADMISSION

Luna, Palisades, Bronx Exposition Report Takings to Be 25% Over Those of Former Seasons. New Shows and Prizes Doing the Trick

Amusement parks about Greater New York have, during the past month, done an average of 25 per cent. more business than during any like period in the last ten years. These figures apply to Luna and Steeplechase Parks at Coney Island, and Palisades in New Jersey. The Bronx Exposition and Amusement Park is doing a business beyond expectations, but no comparison could be made with respect to business of previous seasons. It was not open last season during the month of June.

Luna and Palisades have increased their gate over last year from 10 to 15 cents admission and, from indications, the amount of attendance did not fall off, and the receipts from that source were increased in proportion with the advance of the scale. Weekdays, the admission at the Bronx is ten cents with one cent war tax, and on Saturdays, Sundays and holidays it is thirteen cents with two cents war tax. Steeplechase, as in past seasons, is making its play on the 50-cent combination ticket with a five-cent war tax added.

The Bronx Exposition, located at 177th street and Southern Boulevard, is the only one of the adjacent parks which is in the five-cent fare zone. Palisades Park, from New York, carries a seventeen-cent fare, and Coney Island, from above 42nd street, a fare of fifteen cents.

The Exposition is not fully completed at the present time, as several new riding contrivances and various other amusements are in the course of construction, and will not be ready until the middle of the month. Still, at the same time there are a host of amusements in the park to interest patrons, and they have been doing an unusually good business.

Some of the attractions which are at present open to the public in the Bronx are the Jazz Dance hall, about 100 x 150 feet in size. This hall has proved inadequate, and President McGarvie has under course of construction another hall which is adjoining. This place will be 100 x 300 feet in size and will be ready for use on Independence Day.

Then comes the Witching Waves, which is a ride old to summer park habitues. Adjoining this, as a free exhibit, is Holland Submarine No. 9 and a number of artillery pieces captured from the Germans during the Chateau Thierry battle. A little further along the midway can be found the House of "Mirth, Laughter and Nonsense." This building is of the Nut House variety, and has been doing considerable business.

The Old Reliable Carousel still holds its own, as it does in all summer parks, and the Tub race is also a money-getter. A new Motodrome got underway on Sunday, and from indications will be a box office attraction. The Venetian Canal and Whirlpool have been doing an average business, but nothing of a startling variety. "Hereafter," a panoramic spectacle, seems to appeal to the patrons of the park, and has been doing big on Saturdays and Sundays especially. The Ferris Wheel, which was brought from the recent San Francisco Panama Exposition at San Diego, Cal., opened on Thursday night of last week and, despite weather conditions, got off to a good start. The frolic and Captive Airplanes are adjoining attractions, with the latter being the better patronized of the two.

Then there is Underground Chinatown, which is a portrayal of the city's slums of recent years offered in wax. It is much better to see this attraction in wax than to be "bunked" into seeing Chinatown on a sight-seeing buss.

Vista's Temple of Mystery, with Capt. Horse, the animal advertised as having human intelligence, is one of the park's big money-getters. "Shimmyland," a dance emporium in which five little maidens endeavor to give their interpretation of the latest dance craze, proves to be the big office attraction in the park. The show is a fifteen-cent attraction, and probably the value and merit of it all can be obtained through the appeal of the "barker" for patronage. If the girls would only do what friend "spieler" promises, it would be some show and more than worth the price. But the gals don't, not because they cannot, but because someone might come along and say there are some little things we do not want. So the girls just do a few little shoulder wiggles and let it go at that.

The racing coaster is an attraction somewhat in the discard with respect to volume of business, but does enough to get by and make ends meet.

One of the best attractions in the park is the Garden clubhouse conducted by D. P. Ritchey, of the Gregorian Hotel, and managed by Jim McGilvery, formerly maitre de hotel at Murrays. It has a restaurant, cafe and cabaret. The latter is provided by four dusky entertainers. Between the numbers dance music is provided by a Jazz Band. Ritchey also operates a cafeteria in the park, and will, the middle of this month, open a popular priced restaurant.

One of the most popular places in the park is the mammoth swimming pool, 300 x 330 feet in dimension. It has a capacity of 2,500,000 gallons of water, which is changed every day. About 8,000 persons can be accommodated in the pool at a time, with 2,750 dressing rooms for their use. This pool is the largest in size about Greater New York, and from present indications will prove one of the biggest features of the Exposition.

A new contrivance which will be known as the mon-o-plane aeroplane is now under course of construction and will be ready in two weeks. It is being erected by C. M. Clegg at a cost of $60,000.

Band concerts are supplied every afternoon and evening, and six free acts are on the program at the open air theatre during the same period.

Some of the other attractions located in the park are the Roller Skating Rink, Whip, Pony Track and U-Boat Dodger.

In the line of concessions, the Kentucky Derby seems to be the leader with respect to patronage. All of the games give away a similar line of prizes which include, candy, kewpie dolls, shawls and pennants.

Luna Park has as its new attractions this season "The Last Shot," a panoramic spectacle based on the recent war. This attraction seems to have been one of the big money-getters during the past month.

"Shimmyland" proves to be a real box-office magnet, playing to capacity at all performances. Five girls and a man participate in the terpsichorean endeavor.

"The Shrine of Diana" is also a new show, rather commonplace and hardly to be qualified as a lasting attraction.

The other attractions that can be viewed about the park are "Night in Pekin," "Submarine F," "Rajah with the X-Ray Eye," "Baby Incubator," "Dragon Gorge," "The Whip," "The Top," "The Gyroplane," "Luna Ride," "Treat 'Em Rough," "Over the Top," "Mystery House," "Coal Mine," "Red Mill," "Virginia Reel," "Chutes," "Witching Waves," "The Tanks," "The Frolics," "Captive Airplanes" and "Honeymoon Express." The ballroom, to which admission is free, is always filled to capacity, and, in conjunction with it, a "masked" woman, late of the Chicago Opera Company ballet, is doing a solo dance. She has been appearing there for three weeks.

(*Continued on page* 34.)

NAMED HIS OWN FIGURE

When reports came into the Shubert offices last week that the "Gaieties of 1919" was a bit weak, efforts were made to strengthen the show for its New York premiere.

Ed. Wynn was immediately sent for and asked to join, but he was at first reluctant to listen to any proposition. Then an offer was made to him but was not acceptable. Finally, on Wednesday morning, a hurry call was sent to him at the New York A. C. telling him that he could "write his own ticket" and should join the show that evening. Wynn left the place immediately and departed for Atlantic City.

Wynn was under contract to the Shuberts at the beginning of the season, but was loaned to Arthur Hammerstein for a period of three years. He was assigned to "Sometime" and, according to Wynn, was to have received $1,000 a week and 10 per cent. However, Hammerstein could not see the 10 per cent. part of the agreement, and Wynn left the show for a week. Seeing the possibilities of the piece, Ed decided to go back without the percentage and played in it through its run at the Casino.

Should Wynn prove to be a success in the "Gaieties" it is quite likely he will be kept in the cast for its entire New York run. Then, probably, Hammerstein will be heard from and will demand of the Shuberts that he be returned to him to complete his contract. Should this situation arise, it is said the Shuberts will make a settlement with Hammerstein which will be satisfactory to him and probably supply him another comedian in Wynn's place for the "Sometime" show.

MORRISSEY NAMES CREDITORS

Will Morrissey, who recently produced the "Overseas Revue," condensed and now being presented as a vaudeville act, with Elizabeth Brice featured, last week filed a voluntary petition in bankruptcy.

The petition filed in the U. S. District Court by Henry J. Block, Morrissey's attorney, sets forth that Morrissey owes a total of $24,214 to pay off, while he has assets amounting to $130. His principal creditors are: Elizabeth Brice, $9,600 due for salary; Harry Kelly, $500 for salary; Andre Sherri, $1,200 for goods sold and delivered; M. Hosti, $300 for goods sold and delivered.

K. OF. C. TO FILM FIGHT

Billy Roche, the prize fight referee, has been delegated by the K. of C. to supervise the taking of a motion picture of the Willard-Dempsey fight. As soon as the film is completed, Roche will sail for France, and will there show the picture to the members of the American Expeditionary Forces in the Army of Occupation zone and other territories occupied by American troops. Roche returned from France, where he had been with the K. of C. for eight months, late in May.

DELYLE ALDA

Prima Donna Ziegfeld's Follies of 1919. New Amsterdam Theatre now. Personal management Edgar Dudley, Inc., Strand Theatre Bldg.

SUES "TAKE IT FROM ME"

Grace McCarren, a twenty-one-year-old artists' model who resides in Brooklyn, began an action last week in the Supreme Court against the Take It From Me Company, Inc., which produced the musical play "Take It From Me" that closed at the Central Theatre a week ago last Saturday.

In her complaint, filed by Abraham Rosenbluth, her attorney, Miss McCarren asks that she be awarded $50,000 to compensate her for the humiliation she has suffered by reason of seeing her picture—the one she originally posed for—used in connection with the billing of "Take It From Me."

The picture is that of a young girl with her lips puckered ready to be kissed. Miss McCarren alleges that she posed for the picture at the request of Ralph Armstrong, an artist. He told her, she says, that the picture was to be used on the cover of *Puck*, a weekly magazine. The picture was used on the magazine cover, but since that time it has also appeared in numerous other books, post cards and last year was used on a calendar. Her picture was put to all of these uses without her consent, she says.

RAPS BILLBOARDS

ATLANTIC CITY, June 27.—The National Association of Real Estate Boards, in convention here this week, approved the declaration of Everett L. Millard, president of the Municipal Art League of Chicago, that the advertising billboard is one of the worst nuisances of today.

He claimed that the billboards are eyesores and that they affect real estate values. He pointed out the fact that Fifth avenue, in New York, is much more attractive than Broadway because of the absence of signs.

K. OF C. ENTERTAINMENTS

Two entertainments were given last Sunday night by the Knights of Columbus, one at the Broadhurst Theatre and the other at the K. of C. Hut at Camp Upton. Rev. Father Duffy had charge of the show at the Broadhurst, at which soldiers and sailors from the Victory Fleet appeared, and Frank Burns was in charge of that at Camp Upton. Those who appeared at the performances were J. E. Carson, H. Burger, W. Burns, Mr. Carney, formerly of the Boston Symphony Orchestra, Hagney A. McDermott, A. J. Musterman, Ehehker and Levine, M. Bloomfield, C. F. Hazzik, W. Waters, J. W. Ward, R. L. Briggs, J. Gaynor, H. C. Hudson, J. F. Fredler and M. Greenfield.

PATERSON HOUSE WELL BOOKED

PATERSON, N. J., June 30.—Numerous attractions have been booked here for the Lyceum which will open on August 11 with Gus Hill's Minstrels. Among them are "Up in Mabel's Room," "Friendly Enemies," "Flo Flo," "Tiger Rose," "Fiske O'Hara," "Business Before Pleasure," "Somebody's Sweetheart," "Tumble In," "Take It from Me" and "Leave It Alone." "Uncle Tom," "Mutt and Jeff," "Ten Nights in a Bar Room," "Trail of the Lonesome Pine" and "Si Perkins" are among the shows which will play three-night stands here.

GIVE BALL FOR ACTORS

SEATTLE, June 27.—The theatrical folk of this city, both permanent and visiting, gave a ball last night to raise funds for the Actor's Benefit. The affair was held in the Masonic Temple.

Newell Miller, manager of the Wilkes Theatre Joe Carter, of the Oak Theatre, Howard Russell, a member of the Wilkes Players and Vic Gainstlett, press representative of the Wilkes Players, constituted the committee in charge of the ball.

ORR HAS NEW PLAY

Harvey D. Orr has acquired a new musical play called "Come Along, Mary," for the road next season. The piece will be assembled, rehearsed and booked from New York. The cast will require the services of at least thirty-five. The route will start from New York, booked by Klaw and Erlanger.

BURLESQUERS HOLD ANNUAL OUTING AT COLLEGE POINT

Managers Beat Actors in Ball Game, and Other Sports Are Held, While Everybody Tries Out the 2:75 Per Cent Thing.

Hear Ye! Hear Ye! Hear Ye! All members of the Burlesque Club who missed the third annual pilgrimage to Witzel's Grove, College Point, last Sunday, are charged with being A. W. O. L. by Lt. Col. President Henry C. Jacobs, and will be called to explain the cause shortly. Better get your alibi, for if you can't explain what took place on Sunday, you will be "All Wet" as far as the Forty-seventh street corner is concerned, and Colonel Henry will even be liable to start his police reserves after you to discern the cause of absence.

On hundred or so of the faithful made a rather early start Sunday morning. They arrived at the pier at the foot of West Thirty-fifth street before ten o'clock. At first they were a little reluctant about getting aboard the Pontiac, for Max Armstrong said it looked too much like Tom Sullivan's fishing craft to be safe and, therefore, debated whether he would make the trip or not.

Then Jim Barton and his baseball team of actors came along. They looked the boat over and feared there was a plot on foot to "shanghai" the actors and in that way give the game to the managers by default. Finally, Jim deputied a committee, composed of George Clarke, Geo. Douglas and Chuck Callahan, to make a survey of the vessel and, when the delegation returned they informed the "suspicious" Jim that there was sufficient 2.75 per cent ballast aboard to enable the journey to be made in safety. Then, on they went, followed by teir supporters and a few managers.

Still, there were a few holdouts, one of them being Rube Bernstein. He had arrived wearing a "Clyde Bates" make up, which consisted of a grey suit, white oxfords, black socks, a Winter overcoat and a straw hat. The wharf hounds all got after the Rube and wanted to know what it was all about. The Rube had stage fright at this sudden assault and retreated to a corner of the dock where friend wife, May Mills Bernstein, was holding a reception. May took all the fright out of Rube, wrapped him under her fur piece and smuggled him on board the ship.

Then it looked as though the get away would be made, but Louis Maratskey delayed affairs by attempting to keep the burlesque's club' noted historian from the ship because the latter had appeared on the dock wearing a pair of white oxfords adorned with some green camouflage, which made them look rather conspicuous and would detract from the brilliance of the "diamond" layout Louis was wearing. Louis insisted that the historian produce the union label on his scenery before he be allowed to get aboard. The historian insisted that it was a Joe Urban output and that was 'nuf sed." But this did not calm Louis any until Evelyn Trevette came along and said, "If you do not let my hero on board, you'll be 'apple sauce' with the London Belles next season."

This baffled Louis and he stalked away, permitting the historian to get aboard. With all these incidentals disposed of the gang plank was pulled aboard and the trip started.

It was rather chilly on the water, so everybody sought the inner cabins, with the "African Golf Club." They chose the windy top deck and there disported themselves during the entire trip, working around the course at a rapid pace. Sid Gold scored the high average, with Geo. Madison second. Bill Hexter was low man in the tournament, coming out seventy in the hole. "Doc" Suss was in the affray also and just about held his own.

Then, in one of the lower cabins, Burlesque's most famous card readers got into action. They included Tom Sullivan, Izzy Herk, Rube Bernstein and a couple of other less famous exponents of this type of amusement. "Wash" Martin did the reading act for the gents while they exchanged different types of steel engravings of Lincoln, McKinley and Washington, guaranteed by "Uncle Sam" as "genuine." At the end of this "seance" it looked as though Sullivan had the biggest collection.

In the meantime, the Jazz Band was playing on the promenade deck and the terpsichorean exponents were able to rehearse for the afternoon dancing contest. Along about noon shore was sighted, and jusct as the clock struck "twelve" landing was effected and a "bee line" was made for the dining hall.

Of course, Burlesque people are used to a late breakfast, so they were not a bit perturbed over the fact there was some delay in getting the eels, steak and other viands prepared for mastication. This duty completed, the ladies and gentlement present were invited to the field to have their pictures taken. No one was reluctant about going. They all got there on time and selected good spots in the semi-circle.

Then came the ball game, the feature event of the day. What a game it was, too. And the unexpected happened, for the managers beat the actors by a score of 12 to 10.

Now for the dirt. The actors had figured here was a chance to show up the managers right, so Capt. Jim Barton prepared for the occasion two weeks ahead. He got his gang of reliable ball tossers out for practice every day for two hours, and, during that time had wife "Tilly" doing patrol duty to report the appearance of any of the enemy in the vicinity of the practice field. According to Jim, on the boat, there was nothing to it and, naturally, the actors were the favorites in the betting. On Saturday night, Max Armstrong, one of the managers, attempted to get George Douglas into conversation, but he was snatched away immediately, as Barton figured there was a plot on foot to ruin the ball team. And that he would never have, for had he not gone to Louis Guttenberg and obtained the "Classiest" assortment of baseball regalia for his men. So George was taken home under escort and the team was considered safe.

Then, living up to his training regulations, Barton would not let the boys eat anything at the grove before the game. He had a hunch that the managers might attempt to tamper with the food, and figured that a meal a little later would be more beneficial to his team. So the boys ate nothing and stole a march on the managers by practicing while the latter were gorging themselves with food.

When the managers came on the field, Al. Singer, who captained the aggregation, "corralled" his bunch and, in preliminary practice, they looked as though they were "out o' luck." The actors allowed them first chance at bat. Harry Sheppell was on the mound for the actors with "Chuck" Callahan on the receiving end.

And then things started. The managers just had no chance at all in their half of this inning, for no one got a hit and their side was quickly retired with the stock of the actors going up. You couldn't get a bet. No one could see the managers' team at all. Then Rube Bernstein was deputed to take the mound for the managers and Ben Howard to attempt to hold his offerings. The actors tore loose, however, and, by the end of the inning, had scored three runs. "Tillie" Barton was in all her glory and husband Jim was the hero of the hour.

"Nothing to it" said she.

This remark did not seem to appeal to Flossie Everette, who upported the man-

(*Continued on pages* 27 *and* 29.)

JOLSON FIXING REPORTED SUIT

The divorce action reported to have been started in Oakland, Cal., last week by Mrs. Henrietta Jolson, wife of Al. Jolson, but which was denied by him, caused the comedian, on Monday of this week, to despatch William Klein, attorney for the Shuberts and himself, to the coast to find out whether such an action has been filed. If it is true, as reported, Klein will begin negotiations with Mrs. Jolson looking to a settlement of the differences reported to exist.

Intimate friends of the Jolsons here were surprised to learn of the reported action of Mrs. Jolson, for the comedian has always evinced, in fact, has voiced among his friends and acquaintances, a deep regard and affection for his wife. Quite recently in Boston, where he closed in "Sinbad" two weeks ago, Jolson is reported to have told several members of his company that under no circumstances would he ever divorce his wife, nor could he conceive of her seeking a divorce from him. This he said following a discussion that arose back stage over the marital status, moral and otherwise, of wedded folk in the theatrical business who are far away from each other. Then he is reported to have added:

"I'll stick to my wife no matter what happens, for, since I married her, she has brought me nothing but the best of luck—everything I've touched has turned to gold. I'd probably be the most unhappy and unlucky man in the world without my wife."

In the light of the reported action of his wife at this time, it is interesting to note that, on the Saturday night the "Sinbad" show closed in Boston, Jolson remarked back stage to one of the Oriental dancers in the cast, "Girlie, you and I are leaving the company pure."

Mrs. Jolson is reported to have stated that her husband "could not stand success," and allowed his tastes to run to "wine, race horses and women." Then she added: "He is keen for a reconciliation now, for not only has he sent his secretary, Frank Holmes, from New York to Oakland to plead his cause, but has kept the telephone and telegraph wires hot with his reconciliation pleas. But it is too late."

Jolson, according to his wife, is worth more than $200,000, his weekly earnings amount to more than $3,000, and he is reported to be building a palatial home on the Pacific Coast. Mrs. Jolson is seeking $2,000 monthly alimony.

On Friday of this week Jolson will attend the Willard-Dempsey fight in Toledo, but after the fight he will not come back to New York, for it is reported he will journey to California to join his lawyer and his secretary in an effort to help them patch up the suit reported to have been brought by his wife.

CHILDREN'S PLAYHOUSE TO OPEN

Bert Levy is formulating plans to open an exclusive children's playhouse during the coming season. While the theatre will be open to both adults and children, the performances will be given exclusively by children and will consist of musical extravaganzas, dramas and light operas. A number of wealthy people have become interested in the project and a suitable location for the establishment of the theatre is being looked for.

Associated with Levy will be Jack Goldberg, whose success with the "Children's Follies" this season has been such as to warrant the launching of plays for children on a larger scale.

MRS. PUBILLIONES COMING HERE

Mrs. Geraldine Pubilliones will arrive here next week from Havana and will make her headquarters at the office of her American representative, Richard Pitrot. She will have, next season, two circuses—one in Cuba and one in Mexico.

GOODWIN LIQUOR STOCK SOLD

The stock of liquors taken from the cellars of the late Nat C. Goodwin were sold last week to his friends and former associates. They brought an aggregate total of $6,000.

DATES AHEAD

"Greenwich Village Nights"—Opens Greenwich Village Theatre, July 2.
"A Regular Fellow, Charles Emerson Cook"—Opens Sanford, July 4.
"The Storm"—George Broadhurst, opens Atlantic City, July 7.
"N. V. A. Annual Meeting—Club Rooms, July 7.
"Welcome Home"—Comstock and Gest, opens Lyric Theatre, July 7.
"Oh, My Dear"—Comstock and Gest, opens Atlantic City, July 14.
"Curiosity"—J. S. Tepper, opens Asbury Park, July 14.
"Midnight Frolic" (New Edition)—Opens New Amsterdam Roof, July 14.
"Hitchy Koo"—Raymond Hitchcock, opens Boston, July15.
"See Saw"—Henry W. Savage, opens Boston, Aug. 2.
"Not To-night, Josephine"—A. H. Woods, opens Atlantic City, Aug. 4.
"Chu Chin Chow" (2nd Edition)—Comstock and Gest, opens Century Theatre, Aug. 4.
"Buddies"—Selwyn and Company, opens Stamford, Aug. 4.
"The Challenge"—Selwyn and Company, opens Asbuury Park, Aug. 4.
"Too Many Husbands"—A. H. Woods, opens Hudson Theatre, Aug. 11.
"Neil O'Brien's Minstrels"—Open Poughkeepsie, Aug. 11.
"A Pearl of Great Price"—A. H. Woods, opens Stamford, Conn., Aug. 12.
"Breakfast in Bed"—A. H. Woods, opens Stamford, Conn., Aug. 12.
"The Challenge"—Selwyn and Company, opens Selwyn Theatre, Aug. 12.
"Buddies"—Selwyn and Company, opens Boston, Aug. 12.
"Adam and Eva"—Comstock and Gest, opens Longacre, N. Y., Aug. 18.
"The Bashful Hero"—A. H. Woods, opens Bijou Theatre, Aug. 18.
"Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.
"Just a Minute"—John Cort, opens Atlantic City, Aug. 26.
"Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.
"Little Love Birds"—A. H. Woods, opens Eltinge Theatre, Sept. 1.
Friars' Special Meeting—Sept. 5.
"The Girl in the Stage Box"—A. H. Woods, opens Washington, September 7.
"The Little Whooper"—Abe Levy, opens Atlantic City, September 15.
"Seven Miles to Arden"—Oliver Morosco, opens Little Theatre, Oct. 1.
Southern and Marlow opens in "Twelfth Night," at 44th Street Theatre, Oct. 5.
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
Society of American Singers, William Wade Hinshaw, opens Park Theatre, Oct. 13.
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
Chicago Opera Company, opens Chicago, Nov. 18.

WOODS BUYS YIDDISH PLAYS

A. H. Woods last week acquired over 500 plays which are all new to the English-speaking stage.

By the deal, Woods comes into possession of plays by noted Yiddish authors such as the late Jacob M. Gordon, who was called "the Shakespeare of the Yiddish drama"; Max Gabel, Leon Kobrin, Moses Richter, Nahum Rackow, S. Kornbluth, Samuel Steinberg, Anshel Schorr, Z. Libin, Joseph Lateiner, Isidor Lilian and William Siegel.

These plays will be presented either on the English-speaking stage or the screen. Five of them are already being prepared for production in English. They are "The Unknown Woman," "The Man and His Shadow," by Z. Libin and Marjorie Blaine; "Lost Youth," "Clear Conscience" and "Public Opinion," by Max Gabel.

BURLINGTON GETS NEW HOUSE

BURLINGTON, Vt., June 30.—H. L. Pitcher, who owns a hotel in this city, is planning to build a new theatre here on the main street. It will be larger than any of the houses now in the city by one-third. It will be large enough to accommodate 2,800 people and any of the road shows that may be out next season.

ZEIFFELD BUYS ANIMALS

Flo Zeigfeld attended an auction of animals at the Central Park Zoo last week, and bought several. His purchases aggregated $486, and included six fallow deer, at $70 a head, and an angora kid, which he resold.

GOES INTO "FOLLIES"

Thelma Carter, a novelty dancer now appearing in cabarets, has been placed, through Joe Shea, with Ziegfeld's "Follies." She is to open the end of August with the show and go on tour with it.

MUSICIANS GET $5 INCREASE AND WILL ARBITRATE HOURS

Threatened Strike Is Avoided and Contracts Will Be Signed July 14—Managers Also Promise to Bring B. S. Moss Houses Into Labor Fold

Agreeing to accept the managers' offer of a $5 increase and being willing to have the question of working hours arbitrated, the New York Local of Musicians did not walk out of the New York vaudeville and burlesque houses yesterday, as had been reported would happen. The action to ratify the proposal of the managers was taken at a meeting of the New York local in their club rooms in East Eighty-sixth street last Friday morning. More than 600 members of the organization attended the meeting. At the same time, the managers were given until July 14 to sign contracts with the organization.

The union agreed to accept the terms of the managers under the condition that the managers would bring the Moss chain of theatres into the union fold. This President Finklestein told the musicians, the managers had promised to do and that inside of another week the Moss theatres would be flourishing the union banner.

The original demands of the Union, besides an increase in salary, were to cut the hours of work from six and one-half to five and one-half. This point the managers were said to have rebelled at when first brought to their attention. But the union men would not retreat from their position in this mater. Several meetings were held by the managers and the union representatives without any results being obtained, and there was every likelihood for a time that trouble might ensue. But, after considerable debating and the Moss sacrifice being offered as an inducement, the musicians were said to be willing to sacrifice a half hour if the managers would do the same. This proposition is said to have been favorable to the managers, and they will sign a contract with a six-hour working clause for fourteen performances a week in all of the burlesque and vaudeville houses.

The musicians in the Keith and Proctor chain of theatres will receive $40 instead of $35 a week, those in the Fox and Loew houses will jump from $30 to $35 a week. This will also be the scale for the Moss theatres when they are brought into the fold. The burlesque musicians will draw the same rate of wages as the Keith and Proctor men, and the men playing in the motion picture houses are to receive $50 a week instead of $45.

On the road, the musical directors of burlesque shows will receive $60 a week instead of $45 as under the old contract, and the musicians with musical shows on the road will put a $10 increase on their earning capacity, receiving $60 instead of $50 a week. The scale of wages for musicians playing the local dramatic and musical comedy shows was also agreed upon.

The new scale of wages, despite the fact the contract has not been signed for this season, will become effective as from July 1.

SELLS "EXPERIENCE" RIGHTS

That "Experience," George V. Hobart's morality play which was produced by Morris Gest three years ago and has run steadily with several companies since that time, is about to be adapted for a motion picture feature, became known last week when Walter Jordan, of Sanger and Jordan, sold his fifty per cent interest in the rights to Morris Gest, for $40,000.

Now Morris Gest is the sole owner of the film rights, but whether he plans to produce the picture himself could not be learned. However, it was said that he will sell the rights to one of the larger motion picture producing companies, in which event he will retain an interest in the profits that accrue from the film version in addition to the $150,000 that he is asking for the rights.

Incidentally, it is not commonly known that Walter Jordan is the owner of a 50 per cent interest in "Experience."

HAD TO DIG DOWN

After the outing of the Keith and Proctor managers at Witzel's Grove, College Point, last Friday, the finance committee of the organization found that the returns on the tickets were inadequate to defray the expenses of the affair. It was, therefore, decided to tax those who attended $1 extra, making the ticket $6 instead of $5 a head. Everyone gave up the extra "buck" cheerfully. It could not be learned whether a war tax was charged ticket holders or not.

LOS ANGELES TO CENSOR PLAYS

LOS ANGELES, Cal., June 30.—The Los Angeles Center Drama League of America, an organization of well-to-do theatregoers who insist on making the betterment of the theatre their business, has been reorganized and new officers selected.

BERNARD HAS NEW PLAY

A new play for Barney Bernard has been written by Montague Glass and Jules Eckert Goodman, who have not as yet named it. A. H. Woods will produce it, and rehearsals will start during September.

LOEW SELLING STOCK

LONDON, Ont., June 30.—A corporation has been organized here with a capitalization of $1,000,000 and known as the Loew's London Theatre Limited for the purpose of selling stock in a plan to build a new vaudeville and motion picture theatre on Dundas street, close to the corner of Richmond and Dundas, the main thoroughfare of the city.

The Oxford Securities Corporation, Limited, of Toronto, Ont., is handling the stock selling end of it. The plan is to sell $300,000 worth of 7 per cent cumulative preferred stock of the $500,000 authorized, par value $10 and with each share purchased give a 25 per cent bonus of compar value $10 and bonus of common stock. mon stock. When $200,000 or $250,000 worth of stock has been sold, operations on the theatre will be begun.

The prospectus accompanying the letter advising the acquisition of the stock states that Marcus Loew will be the president of the company and the theatre will be managed by the Marcus Loew Booking Agency.

The house planned will be similar to the Marcus Loew Theatres in the United States, and, in the city of Toronto, Hamilton and Montreal, and will have a seating capacity of 2,500.

The policy of the house will be vaudeville and motion pictures, with a double weekly change of bill. The average price for tickets will amount to twenty cents. The estimated weekly expenses for running the theatre will be $3,500. With the house filled twice daily it is estimated that the common stock alone will earn 20 per cent.

FIELD STARTS NEW SHOW

COLUMBUS, Ohio, June 28.—Al. G. Field, veteran minstrel, has already started working on his next season's show. All of his assistants and company are here and working to get things in shape on time for the opening, which will be earlier than usual. Among those who are with him are Tom Bryan, the orchestra leader; Raymond Zirkel, who arranges the lyrics, and John Cartmell, William Reading, Ame Kraus and Harry Rader.

KLAW ISSUES STATEMENT

Marc Klaw last week issued the following statement regarding his reported differences with A. L. Erlanger, his partner in the firm of Klaw and Erlanger. In doing so he confirmed a recent news dispatch in THE CLIPPER from Chicago, in which it was stated that neither Ogden Armour nor Julius Rosenwald had any intention of buying out Mr. Klaw's interest in the firm, as it had been reported they would do. The Klaw statement follows:

"I regret to break my silence, but the many rumors flying around in reference to the separation of Klaw and Erlanger compel me to do so. The rumormonger has been working overtime, and the newspapers should be set right.

"If any Western interests have bought me out, I know nothing about it. The so-called Chicago combination which had its birth in a green colored weekly sheet, I know equally little about. If Mr. Levi Mayer has become Mr. Erlanger's lawyer, it is a somersault in professional ethics, about which I must also plead ignorance. Mr. Mayer has been counsel for Klaw and Erlanger for fourteen years, receiving fees equally from Mr. Erlanger and me; and his last talk with me was over the telephone on New Year's Day, while I was ill in New Rochelle.

"Mr. Mayer had up to that time been trying to mediate our differences. If he has become counsel for one of two partners, whom he represented jointly before that day, I am as much amazed as I am reluctant to credit the story.

"Mr. Erlanger and I are on the eve of a separation of our interests. To that extent these newspaper articles are correct. Beyond them all is wildest guesswork. As to my son, Joe, he is going to produce independently. I am intensely interested in his future career and his success; but he is not desirous to pose merely as the son of his father, nor would I encourage him in such a pose. I have several plays ready for rehearsal, all of which, I may add, have been acquired with the knowledge and consent of Mr. Erlanger.

"If there was any buying or selling of the interests of Klaw and Erlanger up to date, I have not been brought into the conference; and I have a wild impression that I am a very important party of either the first or second part."

LIGHTS AND N. V. A. TO COMPETE

The Lights will turn their club house and athletic field over to the National Vaudeville Artists on Sunday and dedicate the day as "N. V. A. Day." A gala occasion is contemplated and Secretary Manwaring, of the Lights, is arranging a monster set of games and swimming races, in addition to the main attraction, which will be the ball-game between the Lights and the N. V. A. teams. The game will start at 2:30 p. m.

Among the events that have been arranged are a 100-yard dash for comedians; 100-yard dash for juveniles and character men; 100-yard dash for fat men, 200 pounds or over; ½-mile relay race, eight men on each team; three-legged race; sack race, throwing the discus, putting the shot, 220-yard hurdle race, high hurdles to be used; shoe race, one-mile heel and toe walking match, pole vaulting and base ball throwing for distance. Many elaborate prizes have been donated.

Then on the aquatic end of the grounds, swimming and high diving contests will take place. Among the events will be a twenty-five yard race, 220 yard race, tub race and a water polo contest to be engaged in by five men on each side. The judges for the diving contest will be Jim Diamond, Bert Savoy, Joe Towle, Lew Kelly and Frank Westphal.

Special arrangements will be made in the preparation of a lunch for the visitors and a dinner to follow the ball game. These meals will be served in the grill. The battery for the lights to start the game will be Ernie Stanton on the mound and Gus Van on the receiving end.

In the evening, following dinner, the Lights Cabaret Entertainers, composed of Lew Kelly, Harry Puck, George Morton, Ernie and Val. Stanton, Paul Morton, Jim Diamond, Van and Schenck and Joe Towle will do their bit as entertainers.

"THE AQUITTAL" WINS FAVOR

ATLANTIC CITY, N. J., June 30.—Humanity loves mystery and Cohan and Harris love humanity. Therefore, the conclusion of the premises is "The Acquittal," the new play staged by this almost infallible pair of producers. In proof is cited the fact that for six minutes by the clock, an enthusiastic audience filled the air after the second act with insistent and emphatic applause. Cries for the author sounded through the house, and finally, on behalf of Rita Weiman, the author, who appeared to be quite overcome by the demonstration, Mr. Cohan himself thanked the audience, simply and sincerely.

This new play, like all mystery stories and plays, tells its fable backwards, beginning eighteen months after the consummation of a crime, with the acquittal of a man accused of the murder. All but one newspaper have been strong in their support of his defence.

Joe Conway, reporter for this one exception, has come on from the Pacific Coast specially to cover the second trial, which ends in acquittal, and in the Jury's opinion that the victim met death by an accidental overdose of strychnine. This does not change Joe's belief that murder has been done and that the wife of the accused, Mrs. Winthrop, knows considerable of the crime.

With a series of very clever, but thoroughly plausible tricks, he finally uncovers the truth. How this is done is best left untold in fairness to the play, which of course depends upon its mystery for charm and interest.

What contributed to last night's success, almost as much as the cleverly devised tangle, was the general splendidness of the acting.

Phœbe Hunt, as Madeline Winthrop, achieved a picture of repressed loathing and fury that swept the audience as a hot blast.

William Harrigan, last seen here in the unfortunate "Live Forever" as the detective reporter, was convincing and thoroughly natural.

There is no doubt whatever that the play is a success. It is cleverly written, thoroughly mystifying and intensly, absorbing.

BAYSIDE SURPRISES ANDREW MACK

Over two hundred members of the Bayside Yacht Club traveled twenty-five miles to give their native son Andrew Mack a surprise party at the Royal Theatre, Monday night. Just before his entrance an illuminated drop was lowered reading "Bayside, the Bronx Welcomes You." On his entrance he was dumbfounded at the welcome of his clubmates. After his turn, Sheriff Donnelly, of the Bronx, made a short speech as a tribute to Mack. Among those present were Sheriff Donnelly, Mr. and Mrs. J. Robinson, Fiske O'Hara, Robert Teller and many other prominent Baysiders.

AUTHOR IS MANAGER, TOO

"Cinderella's Sin," from the pen of Edwin Milton Royle and which he himself is producing, opens in Stamford to-night (Wednesday). Assisting him in the production is A. C. Camby, the London manager. Martha Messinger, last seen in "The Bluebird," will make her return to the stage in the piece.

SAVAGE STARTS REHEARSALS

Henry W. Savage has begun rehearsals of "See-Saw," which will be seen in New York on Labor Day. In the cast will be Frank Carter, Charley Brown, Charles Meakin, Rowland Buckstone, John McKenna, Kitty Arthur, Eunice Sauvain and Lottie Alter.

WESTERN "BETTER 'OLE" CLOSES

The western "Better 'Ole" company, of which De Wolf Hopper was the "Old Bill," succeeding James K. Hackett, closed its season at Denver Saturday night.

"THE STORM" OPENS MONDAY

"The Storm" will be produced by George Broadhurst next Monday night at the Apollo Theatre in Atlantic City.

VAUDEVILLE

LIGHTS TO HOLD ELECTION ON SUNDAY

FRANK TINNEY UP FOR ANGEL

The fourth annual meeting and election of officers and governors of the Lights will be held in the club house at Freeport at 2 P. M. next Sunday. The nominating committee has submitted a list of candidates to whom it is anticipated there will be no opposition.

To replace Victor Moore as angel Frank Tinney has been selected, and instead of George Whiting in the assistant berth Al Von Tilzer is offered. Frank Kaufman is selected to hold down his old office of treasurer for another term and N. E. Manwaring will again carry on his secretarial duties.

On the Board of Governors seven new faces will be seen, including J. Francis Dooley, Billy Murray, Jack Welch, Harry Puck, W. M. Riordan, Sonny Barkus and S. M. Sommers. Those of the governors who have been selected to hold their office another term are Victor Moore, Harry Von Tilzer, Charles Middleton, Tom Duggan, George Barry, Beorge McKay, Bert Kalmer, J. B. Isaac, James Diamond, George Whiting and Lew Kelly.

Secretary Manwaring suggests that the members get on the job and cast their ballot early in the afternoon so the election judges will not be compelled to spend the greater part of the day in deciding the returns and thus enable everyone to know the result before a late tour.

SAYS SHE KEPT RING

Estelle Worth, who says she is a vaudeville actress and that her real name is Lillie Pincus, was arraigned in the Morrissania Court last week charged with obtaining from Charles Newman, a Richmond, Va., clothing man, two diamond rings and a wrist watch, all valued at $510.

Newman stated that on April 7, coming to New York on a business trip, he had visited Mrs. Dorothy Hauser, who resides in the Bronx, and had been introduced to the accused girl. She, he said, admired the rings and watch which he wore and asked him to loan them to her. Newman complied with the request, but when he had to go downtown, asked to have them returned.

Miss Worth, Newman testified, said that since she was going downtown, she would accompany him and return them on the way. On their journey, she asked him to dine at her mother's house, and told him she would return the valuables upon meeting him there. He visited her mother's house but she was absent, and on another occasion, he again failed to locate her, finally finding it necessary to notify the police.

Mrs. Hauser corroborated Newman's statement as to how her sister came into possession of the rings, stating that the girl later pawned them. The defendant denied asking for the rings. She stated that Newman placed one on her finger and remarked that it was somewhat small for an engagement ring, then placed the larger one on it and told her to regard that one as such.

ORPHEUM HOLDS CELEBRATION

Los Angeles, Cal., June 30.—The annual anniversary week celebration of the Orpheum took place last week. The bill consisted of acts with Molly McIntyre headlining. Bailey and Cowan, Harry Holmann, Edwin George, Ann Gray, Millicent Mower, "Birds of a Feather," Ford and Price and Patricola and Meyer were the others on the bill, the last two being holdovers from last week.

LAMONT'S FRIEND FRIEND GONE

Bert Lamont is seeking his erstwhile manager and friend, Bert Friend. In fact, Lamont says that he asked the police of Buffalo to look for Friend.

According to Lamont, Friend suddenly left Buffalo last week, where he was appearing in and managing Lamont's musical act called "Valley of the Moon," with $100, which had been entrusted to him by Lamont for managerial emergency purposes, $75 which he drew from Manager Al. Beckerich, of the Olympic Theatre, on account of the act's salary, and $30 which he borrowed from the Castle Inn, the hotel at which the members of the act stayed while in Buffalo. All told, there is a total of $205 with which Friend, according to Lamont, is alleged to have disappeared from Buffalo.

Lamont says he is not so much concerned about his friend Friend not having strictly adhered to the well-known Ten Commandments, but he is nettled over the fact that friend Friend left him in such a sudden fashion, for, as a result, the act, which is a comparatively new one, being but five months old, had to be brought back to New York, where William Jobe, recently discharged from the army, is rehearsing in the part left vacant by friend Friend. The latter's disappearance also broke up the five weeks' solid booking which the act had following its Buffalo engagement. And the matter of $375 weekly which the act loses while laying off is something else again which Lamont and the players sadly deplore.

In addition to the monetary losses thus far sustained by Lamont through the disappearance of friend Friend, the former says that early last week he furnished transportation money to Friend's wife and baby, so that these latter might reach Knoxville, Tenn., where Mrs. Friend's parents reside. Mrs. Friend is also unaware of the present whereabouts of her husband, Lamont says.

Friend has been associated with Lamont for the last three years, managing and playing in the acts he managed. "The Valley of the Moon" is scheduled to continue its interrupted vaudeville tour this week, opening at the Harris Theatre, Pittsburgh.

CHARLES KING ACT READY

"Dream Stars," written and produced by Hassard Short and presented at the Lambs' Gambol, opens on the Keith time next Monday at one of the out-of-town houses, coming into the Riverside on the following Monday. Charles King, Una Fleming, Ioleen Poe and Marie Halloway are included in the cast.

ACTS GET FOX TIME

Edgar Allen has booked the following Abe Feinberg acts for a tour of the Fox Circuit commencing this week: "Jim the Jazz King," a novelty bear act, Mildred Rogers, Dixie Norton and Company, Feiber and Small, Grindell and Esther, Alberta Trio and the Dreamland Fantasies.

PLAYING THE CANTONMENTS

Alexander O'Neil, formerly of O'Neil and Sexton, and Al. Fitch, late of the Al. G. Field's Minstrels, are appearing on the cantonment circuit in a new black-face comedy act. The turn is booked by Abe Feinberg.

SHURR BOOKING ALONE

Lou Shurr, formerly associated with Arthur Lyons, in the Putnam Building, is now booking acts on his own hook through the Mandel and Rose office in the same building. Shurr intends to produce as well as book next season.

BENNY DAVIS OPENS ACT

Chicago, Ill., June 28.—Benny Davis, formerly with Blossom Seeley, will shortly enter vaudeville with his own act, which will be composed of Davis, Vernon and Garrett. The act opened at the Green Mill Gardens for the entire summer months.

N. V. A. TO HAVE QUARTERS IN CHICAGO

LEASE IN STATE-LAKE, IS REPORT

Chicago, June 30.—A report is current about the theatrical district that the National Vaudeville Artists have leased quarters in the State-Lake Theatre Building for the use of resident and traveling members. This was cheering to those members of the organization who do not play dates east of this city and have as yet not had the opportunity to benefit from N. V. A. hospitality.

No word could be gleaned when the new club rooms would be opened, as no representative of the organization has as yet arrived to take charge of the furnishing of the place.

Henry Chesterfield, when informed of the Chicago report early this week, said the matter was all news to him, as he knew of no one having been deputed for the opening of Chicago quarters as yet. He said the matter has been discussed frequently of late, but to his knowledge no measures had been taken to establish the Chicago branch.

NEW ACTS

Jack McClellan, of the Thor office, is working on two new acts which he intends to put into rehearsal within a fortnight. One of them is an Egyptian act with ten people, of whom six will be in the chorus. The other is a rural act with nine people, six of them in the chorus. Titles for the acts have not, as yet, been selected.

Mack and Lee are having a new act written by George Barry. It will be a song and talk act, entitled "At the Busy Bee."

B. Lohmuller will put into rehearsal shortly a singing act to be known as the N. C. Four. The feature of the offering is to be a mechanical aeroplane effect, which will swing the four people in the act over the heads of the audience as in several others of his offerings. The act will open the latter part of July on Keith time.

Sol Shaw and Theodore Metz are rehearsing a new piece at Unity Hall entitled "Tip Top." Shaw wrote the book and lyrics and Metz the music. In addition to a chorus of eight, the company includes Shaw, Eddie Kantor, Al Stokes, Minnie Walter, Florence MacFadden and Elsa Hanson. Frank J. Millard is the manager and Robert Kane the advance agent of the company, which opens at the Duchess, Poughkeepsie.

LOEW GETS INDIANAPOLIS SITE

Indianapolis, Ind., June 28.—Marcus Loew has leased a proposed theatre site in this city, said to involve an investment of $4,786,000. He has acquired a ninety-nine-year lease on the site and will erect an immense vaudeville theatre. The transaction is said to be the largest real estate deal ever consummated in the State of Indiana.

The property has a frontage of ninety-three feet on Pennsylvania street, a depth of 202½ feet on Court street and extends in the shape of an L on Market street, where it has a frontage of sixty-five feet.

LEWIS TO SAIL SATURDAY

Al Lewis, of Lewis and Gordon, will sail for Europe on Saturday of this week. He is going direct to London, where he will supervise the staging of several of the playlets recently acquired from his firm by Andre Charlot. He will be away six weeks.

N. V. A. TEAM WINS

John Liddy's N. V. A. ball team 'mopped up" the Van and Schenck delegation of ball tossers by a score of 8 to 6 in a ten-inning game played at Hollis, Iong Island, last Sunday morning.

Much suspicion is cast upon the outcome of the game by the V. & S. team, due to the fact that their bosses, Gus and Joe, deserted their ranks and were in the N. V. A. line-up. Gus was on the receiving end and Joe played first base for the Forty-sixth street crowd.

The N. V. A. bunch, in the first, scored one run and the V. & S. boys closed the stanza with two runs. No rune were scored in the second or third innings by the N. V. A. boys and the V. & S. gang were "skunked" in the second, but put one over the plate in the third. In the next inning both teams scored a run apiece. There was no scoring in the fifth stanza. In the sixth a zero mark was credited to the N. V. A. team and the V. & S. boys again corraled another run. In the seventh the N. V. A. team put two over the plate and the V. & S. held their pivot. Then, in the eighth, the score was tied by the Liddy crowd and the Van & Schenck bunch could gain no lead, again not being able to score. In the ninth each side scored a run and an extra inning was necessary. In their half the N. V. A. boys scored two runs, while their opponents could not get around the sacks.

Worth, of the N. V. A., was the fielding star of the game and made some very sensational catches in the left field. He also put over a two-base hit, as did Shepard, Brennan and Stanton. Three base hits were made by Brown and Muser.

The N. V. A. line-up included: Batro, C. F.; Thorn, 2nd B.; Schenck, 1st B.; Shepard, P.; Van, C.; Brown, 3rd B.; Stanton, R. F. Pitson, S. S.; Worth, L. F.; Brennan, 2nd B.; Lane, S. S.; Hallen, L. F.

Those on the Van and Schenck team and the positions they played were: Muser, S. S.; Linderman, P.; Jud, 1st B.; Springman, 2nd B.; Doddy, L. F.; McQuigley, R. F.; Dushon, C. F.; Dellat, C.; Debach, 3rd B.; Little, P.

HANDCUFF KING HEADS GREETERS

Chicago, Ill., June 28.—Leonard Hicks, formerly a well known handkuff king and at present proprietor of the Hotel Grant, the leading Chicago theatrical hotel, was unanimously elected president of the Hotel Greeters' Association at the recent annual convention of the association held in Portland, Ore.

Hicks was active in the recent fight for the passage of the boxing bill in the State Legislature of Illinois and is also assisting in the organization of a national athletes' association, fostered by prominent athletes recently returned from service overseas.

LOSES LIBERTY BONDS

Anne Ford, one of the girls in Bert Lamont's musical act, "The Valley of the Moon," reported to Lamont last week that she had failed to receive two $50 Liberty bonds forwarded to her in a letter addressed to the Olympic Theatre, Buffalo, where the act last played. She had previously reported her loss to the Buffalo postal authorities.

ACTS SCORE AT CARNIVAL

Haverstraw, New York. June 28.—The Victory Carnival here is a success. The two biggest features of the show are the high diving of Charles Bigney, and the jailbreaking and handcuff stunts of the Harmori Brothers, both of whom are being booked by Capt. Perry.

BOOKED FOR CELEBRATION

Poughkeepsie, N. Y., June 30.—There will be a Victory celebration and carnival at this city during the ten days of July 10-20. The Endy Shows have contracted for all concessions, and will be the feature of the event.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

PALACE

Eight acts constitute this week's program with "The Overseas Revue," and Jack Norworth sharing headline billing. The audience seemed contented to sit tight and not exert itself when real applause should have prevailed on more than one occasion. Every act went over, but not one could be termed a riot.

The pictures opened and were followed by The Le Volos, a man and woman who offer a high-class wire-walking specialty wherein the man performs some really remarkable feats on the thread. Slack and tight wire stepping are indulged in and they finish when Pat Le Volos rides a bicycle on the wire. Miss Le Volos looked pretty, and more than assisted.

"The Dixie Duo," made up of Lieut. Noble Sissler, and "Eubie" Blake, late of Jim Europe's band, who offered a number of songs, did well. The act is further reviewed in the "New Act" department.

Ames and Winthrop whooped things up the moment they put in an appearance. Florenz Ames, as the "Fairy," with high hat and wand, opened the act with some remarks of comedy value. The pair have added many humorous situations since their last appearance, that helped considerably. The Indian number is a masterpiece of construction and every line was a scream. The old-fashioned tin-type like pose in the next number brought forth a huge outburst of laughter. But the "Nero" and "Civilization" satire was extremely hilarious, especially in the dancing portion, where Ames loses his hat and permits his partner to fall to the stage. The act should have stopped right there, but they offered another dance that was not strong enough to follow what preceded.

"Oversees Revue," held over from last week, was little changed in dialogue and situations. Elizabeth Brice was not in good voice, and could only just get her songs over. The balance of the act was well received, with May Boley, Clarence Nordstrom, Lon Haskell and William Morrisey sharing the honors.

"Topics of the Day" opened after intermission and were followed by the Ford Sisters, who could lay claim to being America's greatest dancers, as they surely are far in advance of other two-lady dance teams. The girls are dancers of the old school and show their best work in the "Buck" stepping. Art. L. Beiner assisted at the piano, and played a solo that scored. The girls were compelled to offer a speech of thanks after receiving a bouquet of roses.

Jack Norworth tipped his straw hat as he entered and exclaimed that he must be polite because he intended to deliver five new songs and desired the audience to treat him kindly. As a matter of fact, only four of the numbers were new, the last one having been employed by him on his last appearance. He is assisted by a colored child to carry out the story of "The Piccanniny's Paradise." The first two numbers were mediocre and in less competent hands would have failed. The third, a comedy song entitled "Gimme This, Gimme That," was the best in his repertoire. A ballad was fourth. But Norworth is not a ballad singer, and it suffered in consequence. Jack Norworth is a showman and delivers his wares like a veteran. But he made a poor selection in at least three of the numbers submitted. Fred Meade accompanied at the piano, giving satisfaction.

Laurie and Bronson proved to be favorites with the Palace audience, and gained many deserved laughs with their pleasing personalities and splendid offering. The act has not been changed since last season and still retains the "Let 'Er Go" catch line.

Bessye Clifford in "Art Impressions" closed the show and held many in. Miss Clifford is a shapely miss, and sets her figure into slides that surround her, and a number of well known subjects were flashed. J. D.

RIVERSIDE

The Apollo Trio, an athletic act with three men in bronze make-up, opened the show with some well-executed acrobatic tricks and posing stunts. The men are well formed, strong, and present an act which is an attractive sight offering.

Harry Masters and Jack Kraft, in their song and dance satire did well in the second spot. The boys could improve the song portion of the act, but more than make up any deficiency in that department by their clever dancing.

Ernest Evans and a quartet of comely missies which he bills as his "associate artists" have an act which, with a few minor changes will be a particularly good offering. Its defects, however, are noticeable, and not only slow up the act but, in several places, gives to it an amateurish appearance. With Evans are a young lady pianist, a violinist, a soprano soloist and a dancer. All are talented and give to the act, which is well put on, a fine appearance, but Evans, who plays the piano, dances and sings, attempts too much. One or two of his songs should be eliminated, and he should also cultivate more repose of manner, a matter which will not only greatly increase the act's value as a bit of entertainment, but will make it run mueh smoother, as well.

George Austin Moore, after seven months entertaining the soldiers in France, has a new act in which he sings and tells of the soldiers. His offering will be further reviewed under New Acts.

The Four Marx Brothers closed the first part. Their offering is called "N Everything," and that just about describes the turn. In it are jokes made famous by the late Dan Daly, who was the first to describe golf as a game in which you hit a ball and if you find it in the same day you win. The Marx Brothers are still telling it along with others fully as ancient. The dancing in the act is good and two comedians work well together, but new material and plenty of it, too, is needed.

Florenze Tempest, with some special songs, fine fitting garments and a striking gown for the closing, is giving her familiar boy impersonations. The first two numbers are rendered in a neat-fitting riding costume, the next in an aviator's suit and then a change is made to female attire when her closing number is rendered Miss Tempest is still the attractive looking youth, and puts her numbers over with fine effect. Some new songs, however, would be welcome, and George Harris, who plays her accompaniments, as well as rendering a solo during the costume changes, should brighten up his repertoire. "Over There" is a great melody and, during the time of war, was particularly appropriate, but these are peace times, and Harris should get more up-to-date melodies for his portion of the act.

Paul Nicholson and Miss Norton appeared in the "Dramatic Cartoon" that this clever couple have been showing vaudeville patrons for many years. The same lines and situations that amused years ago are still there and are handled just as well now as anytime in the past. But many of them fail to get over. For some reason a kitchen, bedroom, bath and parlor all included in one room do not look so funny as in the old days, neither does the preparing of the scanty meal over the gas stove get the laughs it used to. Perhaps we're getting accustomed to food economy, and it has lost its humor thereby.

Ruth Roye scored a hit of big proportions with a repertoire of popular numbers put over with all the snap and vim which characterizes her singing. One or two new ones went over particularly well, and the old ones, all sure fire, were enthusiastically applauded. W. V.

NEW BRIGHTON

The bill at the Brighton Beach house this week is truly representative of variety. Acrobatics, burlesque, singing, dancing, a comedy sketch, a musical tab and a song writer's skit are arranged in excellent manner, all of which goes to make up a good vaudeville bill, as vaudeville should be.

The Up-Side-Down Millettes opened the bill with their novel acrobatic offering. The boys went through their routine on their heads, working on the trapeze doing their work excellently and without a slip. Many of the feats contain thrills which netted the duo many rounds of applause.

Martelle was the surprise of the bill with his female impersonations. He had been in an automobile all night, coming from Atlantic City to make the theatre in time for rehearsal on Monday morning. He offered four songs and received a big hand for each one. At the finish he removed his wig, and when the audience discovered Martelle was merely impersonating a woman the applause accorded the performer made the house ring.

Bert Baker and company, the company consisting of Annie D. Mullen, Billy Howland and Paddy Baker, all of whom do their work exceptionally well, were the laughing hit of the bill with their one-act farce called "Prevarication." The act is a scream from start to finish. The various lies which Baker had to make up to tell his wife showed a decided talent in the art of lying. Billy Howland also put over a few laughs with his actions and one or two lies on his own hook. Baker and he did some good singing, especially when he yodelled, and would have pleased the house with more of it. It is an excellent comedy skit and is excellently handled by a capable cast.

George Whiting and Sadie Burt scored their usual hit with their song cycle. The "blues" number did not go over as well as it generally does, but their other songs met with good success. Whiting has added a new number in which he advises young men to take their girls to Coney Island and give them the air.

Pearl Regay and Lester Sheehan closed the first half with their dance offering. They started with their opening song and dance. Their singing gets them nowhere, but they are very graceful, disciples of terpsichore. Miss Regay's specialty, in which she did acrobatic dancing and a bit of contortion, was given great applause.

Ben Roberts and his orchestra rendered a selection from "Mikado" during the intermission and received a big hand.

"Not Yet Marie" opened the second half with two new principals noticeable in the cast. Jere Delaney and Hazel Boyne have replaced Buzzell and Parker. Considering that it was Delaney's first appearance in the offering he did exceedingly well. However, it will be difficult to make up for Buzzell's remarkable personality. As for Miss Boyne, C. B. Maddock is to be complimented on a find. After seeing what she is capable of doing in her former vaudeville act with Bobby Woolsey, it is truly regrettable that this offering does not give her a better chance to show her capabilities. Miss Boyne has a pleasing personality, sings well, dances delightfully and is reasonably a safe bet as a sure fire hit.

Even with the little that she has to do in this act she immediately made herself solid with the audience. She was considerably handicapped on Monday by the loss of her trunk containing her wardrobe. But this could not rob her of her charming personality.

Maud Lambert and Ernest Ball closed the show with their song offering of Ball's original numbers. They held the audience seated and thoroughly pleased everyone. G. J. H.

ORPHEUM

Robbie Gordone occupied the number one position with an artistic posing act. She assumed several attitudes and the effects produced were all in her favor. Miss Gordone is graceful and well formed, and the offering is nicely put on. It made a suitable opening to the vaudeville portion of the bill.

Edward Marshall has a pleasing personality and is a good caricaturist. He knows how to get the best results from his work and keeps up the interest of the audience. Following a few introductory remarks he did a bit of work with his chalk, using two very familiar puns. Drawings of different people seated in the audience drew laughter, but his drawing of George Washington was difficult to recognize.

The Mellette Sisters, Rosalie and Helen, assisted by Lew Pollack, scored a hit of good proportions with their songs and dances. The girls present a neat appearance in some well-chosen costumes, dance well, and in Pollack have the assistance of a pianist of no mean ability. Two songs were sung by the girls in addition to their dancing, and Pollack supplied two solos on the piano. The dancing was excellent and the act generally left little to be desired.

Felix Bernard and Jack Duffy sang and wiggled about on the stage with consierable vigor. The taller of the two started shimmeying as soon as he appeared and the audience devoured all that he said or did with apparent glee. They danced off stage together at the finish and scored one of the biggest hits of the bill. It would have been an easy matter for them to have taken a few encores, and they had to beg off to be permitted to depart.

"Sweeties," William B. Friedlander's musical comedietta, with Lillian Berse featured, and with Al Warner, Frank K. Ervin, Jack Weiner and Charles McCue in the other roles, were considerably handicapped by the delay in the arrival of their costumes. They made the best of it in their street clothes, however, and the offering was well liked. The principal is a clever performer and is well supported. The turn possesses good music and the theme is a clever one, there being several very interesting and amusing situations. Lack of stage costumes did detract somewhat from the attractiveness of the act, but the characters worked with zeal and the audience was well satisfied.

Lilian Herlein led off on the second section of the bill, and at the start gave the impression that she would render songs of the dignified variety starting with a medley of ballads and following with another song of the same nature. After Earle Thurstenstein, who assisted her, offered a piano solo, however, she sang a song which was a sort of satire on love. The former followed it with a medley of popular tunes and then, attired in a splendid costume, the principal sang a new Frenchie song which gave the turn a speedy closing.

Harry Mayo and Basil Lynn, one of them in the character of an Englishman and the other playing the role of the straight, scored solidly with their talk, but the singing was not so good, Mayo enunciating rather poorly. The talking was clever and was handled in expert fashion. They closed singing a ballad hit and it sent them off to a good finish.

Joseph E. Howard and Ethelyn Clark scored the big hit of the bill. All of the singing went over well and some talk at the start was also liked. Some of Howard's former successes rendered by him went over well, as did his late ones. Miss Clark did her share of the work most efficiently. They took two encores and might have taken another. The singing of the duo was pleasing and entertaining throughout.

"Sunnyside," the newest Charles Chaplin picture, closed the show, and those who stayed to see it were disappointed.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

ROYAL

The Three Daring Sisters opened the show with a surprising display of aerial feats. The girls, costumed in white from head to foot, went through a routine of fast hand to hand stunts, some of which required a good deal of strength. They finished with a strong jaw stunt, which sent them away to a good sized hit.

Patton and Marks, in their act called "Just Class," followed. These two youngsters have plenty of class and personality. They possess good voices, and gave evidence of being graceful dancers. They sang a number of songs and did a few steps that pleased the audience immensely. They had to respond to an encore. The Chinese number was especially well liked.

Paul Decker and a company of three women offered a comedy called "The Ruby Ray." The ray is a cocktail which possesses the power of making a man do what some one else wishes him to do. Jack is in love with Marguerite, who is happily married. He confesses his love for her, and tells her he will drown himself. She informs him of this wonderful Ruby Ray, and gives him a dose. She tells him that she will have a blonde nurse for him when he gets back, and he goes to change from a mourning suit to one of gayer color. He comes back and finds a blonde, but she is only an innocent school girl. Just the same, they make love to one another and the end of the play finds them running off to get married. The antics of Decker and the "school kid" provide much merriment.

Andrew Mack denies he is an old man, but nature belies him. He walks on the stage, sings a song, tells some stories and sings a few more songs. As an Irish comedian Mack is there, but when he tries to switch to another dialect, he is out of his element, for the brogue persists in twisting his tongue. However, Mack scored a hit with the Royalites and had to respond to an encore. Some of his songs, patriotic in theme, were well liked.

Eva Shirley, assisted by her jazz band, and Al Roth, came next. Eva has a voice that is a little out of the ordinary, and made good use of it. Her jazz band filled in the intervals. Al Roth helped a lot.

Following intermission, Sybil Vane sang several songs. What a pity that this little girl hasn't been given a chance to show what she really can do. She has a sweet voice, which she uses to good advantage. She opens with a popular number, and follows with several classical selections. The audience gave her a fine reception and she had to respond to one encore, but declined a second.

"Kiss Me" has eleven girls and one man. The girl that plays the role of the vampire was the only comedian the "bunch" who proved herself a capable performer. Her playing of the part put the act across. The skit is just a few scenes thrown together, with a number of girls showing their forms, and one of them singing a few notes. The scenery was rather good, and the music excellent. The girls are pretty, and have shapely forms. The story is about a young man named Dick, who sends word to his aunt that he is married and has three children. Aunty has been sending an allowance and he wants to induce her to increase it. She decides to visit him, and when she arrives the trouble begins. Dick eventually wriggles out of the difficulty. As girl acts go, this one should please, for it is no better or no worse than the average.

Lucas Hall closed the show with their nonsensical comedy and singing. The comedy is rather funny, and Jimmy worked hard. He scored a hit, but could not hold the audience in for his encore, as he was too slow in taking it.

S. K.

HENDERSON'S

Jack Henley, comedy juggler, opened the bill Monday afternoon and scored a laughing success. He juggled hats, plates, balls and various other things, intermixing his work with comedy stunts. His work with the "funny sticks" closed and sent him off to a good finish.

Lou Miller and Alice Bradford, in "All for a Song," were hit-getters of no mean proportions. They opened with a song and went into a short dance. Miller followed with "Celeste Aida," and gave way to his partner in a song and dance. They finished with a Chinese number. They are a clever duo. They are graceful dancers and sing well, a rare combination. Miss Bradford is pretty and chic, and her partner has a pleasing personality.

The "Yip, Yip, Yaphankers," headed by Sergeant Melino, in "A Day in Camp," drew round after round of applause for their work. They did a little singing, dancing and acrobatics, with comedy running through the entire act. Their whirlwind tumbling finish brought down the house, and the audience brought Melino before the curtain half a dozen times.

The Klein Brothers, Al and Harry, were moved up from sixth and fourth position and, with their comedy talk, scored the big laughing hit of the bill. They were forced to take an encore. They sang songs, and gave a few dance steps.

Ernestine Myers and Paisley Noon, assisted by Grant McKay at the piano, won a decided success with their dance offering. Noon opened with a song and was joined by Miss Myers for a dance. After another song by Noon, Miss Myers gave a Spanish dance, which was followed by a song and dance by her partner. Miss Myers next gave an Oriental veil dance and then came a "Romeo and Juliet" jazz dance. For a finish, they stepped a number called "Jazzing the Java." Miss Myers made four changes of dress, using an appropriate costume for each number. McKay played a solo, and the act scored.

Mlle. Nitta-Jo was moved up from closing to sixth position and won rounds of applause for each of her six numbers. She rendered two songs in French, three in broken English and her encore number was in French and broken English. She was assisted by her own orchestra leader.

Imhof, Conn and Coreene, in next to closing spot, were seen in their laugh-making sketch "In a Pest House." The skit tells of an old Irishman who comes to a country hotel for a night's lodging. He pays a dollar for the "privilege" of staying, and is assigned to a room with a rickety cot in it. As he is about to retire he is disturbed by the hotel's chore-man, an old rube, who dresses as a fireman whenever he tends the hotel fires. When Pat finally drives the rube from his room he attempts to lie on the cot and breaks it. Next he is disturbed by a nurse, who has come to look after a patient and, in the end, is forced to leave the hotel because the crying of a baby will not permit him to sleep. There are plenty of comedy lines throughout the skit, but it is more the way the roles of the Irishman and the rube are played than the lines that brings success to the work. A splendid set is used which shows a hotel office and a bedroom with a partition between. Miss Coreene played the nurse and the hotel clerk.

The Lightner Girls and Newton Alexander were moved down from fourth to eighth position, where they came in for their usual big success. They sang four songs and were recalled many times, but refused to take an encore.

Charlie Chaplin's latest feature, "Sunnyside," closed the show. E. W.

EIGHTY-FIRST STREET

The weekly travelogue, showing the various dances of the Russia Cossack, and some of his feats of horsemanship, started the bill.

The first act on the boards was an animal act, Brown's Dogs. The act is presented by a man and a woman, who have several well trained dogs. There is nothing extraordinary in the act, nothing to distinguish it from the numerous others of its kind save the tricks of contortion performed by one of the animals. But this is novel. The act was received with favor.

Nora Norine, a rather comely lass, with a fairly good voice in number two position, presented a singing act that should win favor. Miss Norine opened her act by introducing herself, and telling what she was going to do. She then rendered a number of popular ballads, including a Chinese novelty number. This was exceptionally well liked, and scored.

Florence Henry and Company came third. They call their act a comedy, but it is more like a sermon, teaching us not to think of self alone, but to consider those less fortunate than we. The story deals with a rich man, who feels that there is something wrong with him. No doctor, however, has been able to find out what is wrong with him. He comes to the office of this physician. A poor, ragged kid enters, with his dog. The kid tells his story of poverty and hard luck. The old man listens, then adopts the kid on the spot, and also asks the doctor to be his wife. Miss Henry does good work in the piece, which is of the clap-trap dramatic variety. The part of the youngster is well taken care of. The act was well received, and many of the passages were greeted with applause.

The feature of this week's bill is the picture, Douglas Fairbanks in "A Knickerbocker Buckaroo."

The real hit of the bill was Ralph C. Faulkner, in his impersonation of Woodrow Wilson, our president. Faulkner bears a striking resemblance to the President, and upon this resemblance his act is based. Faulkner has a cleverly written monologue on the treaty of peace, and the doings of the chief executive while on the other side. He compares himself to Wilson, with laughable results, he being always the cause of the amusement. Faulkner, in his act proves himself to be a man of understanding, by using only straight action, and not flourishing around, as so many imitators of Wilson do. Faulkner depends more on his resemblance than on anything else. The most striking resemblance he bears to the President is when he takes his hat off and smiles.

The vaudeville was concluded by the La Mont Trio, two women and a man, in wire-walking stunts. The brunt of the work falls to the smaller of the women, who seems well able to bear it. Her work on the wire is very good, and she is ably assisted by the man. The other woman does a trick or two. They got a large sized hit, and deserved it, for they worked like Trojans to get across.

The performance was ended by the weekly pictorial, for which every stayed.

S. J. K.

SAID HE ADMITTED MINORS

Herman Dolensky, manager of Loew's Avenue B Theatre, was arraigned last week in Part 1 of the Court of Special Sessions, before Justices Moss, Edwards and Frothingham, charged with admitting children under 16 years of age to the theatre. Frederick B. Poynton, officer of the Board of Education, brought the charges against him, stating that he had seen ten children, all below 16 years of age, enter the house without their parents or guardians. After a short trial, Dolensky was acquitted.

BUSHWICK

Kartelli opened the show with his slack-wire offering. He has an excellent variety of stunts which he does very well. His sliding down the wire was the point for laughter as well as applause. He also did a number of novel juggling feats, which scored well. Kartelli is at home on a slack-wire, and certainly lives up to his billing of being "supported by a wire."

Frank Mullane found the second spot very much to his liking. He sang an Irish number, a ballad and one song in what was supposed to be Yiddish, but really was a jargon of slaughtered German and English, with the Yiddish accent put on. His stories were well received and kept laughs coming.

Billy Halligan and Dama Sykes started slow, but as soon as Halligan offered his "There Isn't Anything That Can't Be Cured" number, he found the going easy. Their dialogue did not get over very well. One reason for this was that it was a bit too clever for the majority in the audience, and another was that Billy constantly referred to July 1 at the wrong time. In one place, he put over his gag about June 30, "last night was the end of the world." They went off to a big hand.

Joe Towle was the laugh hit of the first half. Joe's patter about the draft board and the army had the house screaming, and the other bits in his offering, especially the piano comedy, sent the offering off to a riot of applause. During the act, Joe spied Al Herman in a box and tried to put over a few laughs with him, but Al did not seem inclined that way.

Louise Carter and company were brought up from the second half and changed places with Nat Nazzaro, Jr. The sketch tells of a mother and a sweetheart who are waiting for their returning boy from France. He comes home and tells them that he has been blinded by shell-shock. They frame up an exciting scene, in which the mother pretends to lose her mind, because the sweetheart is supposed to have married another during the boy's absence. This, added to the fact of the boy's blindness, is supposed to be the cause of her insanity. The boy gets excited and starts to strike the girl, when light suddenly bursts into his eyes and he can see. The mother and girl then explain that they had read that a shock will cure shell-shock and its results, and had decided to try it on him. The playlet is very well acted and presented.

Betty Bond followed the Topics of the Day on the second half. Miss Bond is a charming girl with pleasing personality and knows how to render songs. She arranges all her numbers according to an up-to-date apartment house, and sang a number about the different tenants on the different floors. She put over a "kid" bit, a jazz number, a song about a poor little rich girl and an Oriental prohibition number. All of her numbers were very well received and scored high.

Nat Nazzaro, Jr., and the Atlantic Fleet Band, jazzed things up for the entire while they were on the boards, and scored a solid hit. The boy is a dancer of merit, and the gobs "are all there" with the jazz.

Al Herman opened with a few preliminary remarks, among which was, "Can you picture Billy Halligan, Joe Towle and myself at about 1.30 in the morning?" He rendered a prohibition "blues" number and offered his patter. Herman put over a few gags about the other acts, one of them being that Betty Bond was a bond that you can not take liberties with, and another was that the nearest the Atlantic Fleet Band had ever been to the ocean was the sink. His other patter and the songs of his plant in the box scored a big hit.

Charlie Chaplin's "Sunnyside" feature film closed the show, but did not hold the house very well. G. J. H.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

Following Mabel Burke's rendition of an animated song, Arrold and Florenz, a man and woman balancing act offered a routine of interesting stunts. The man is the entire act, his partner only assisting him.

Keating and Walton, a man and woman team, the former very tall and the latter short found the queer difference in their respective sizes of material assistance and were well received. They will be further reviewed under New Acts.

Zelaya, who speaks with a foreign accent, announced upon his appearance that he would offer three pieces upon the piano, namely Friedman's "Valse de Concert," "The Rosary" and then some popular music. He won a hearty round of applause with his opening selection and then played his second number with his left hand, delivering a short talk prior to it.

"The Fire Chief," with Joe Maxwell at the head, is an excellent singing act which should be able to hold its own in the better houses. With a good quartet supporting him, the principal himself a singer of ability, and a song act which is generally different from the usual run, the big time should be easy for it. The use of short megaphones for one song is a novel scheme which worked out well.

"Sunnyside," the latest Charles Chaplin picture turned out to be a disappointment, ranking far behind any of his previous efforts.

"Fiesta Espanola," a song and dance offering by Spanish performers, was liked by the crowd which applauded the different bits. See New Acts.

George Jessel scored a big hit with his singing, talking and comedy efforts. He has a pleasing personality and, while some of his material is beginning to become rather familiar, he encountered no difficulty nevertheless. Several popular airs at the finish all went over with a bang.

Howard and Brooke, assisted by Victoria Gale scored a big hit with their farce on prohibition, for that is what their offering can best be called. It includes dancing, talk and slapstick comedy in plenty, and is a timely act which can hold down a big time position.

Duquesne closed the performance with his magical act, in which he invited two members of the audience upon the stage. Comedy was mixed with the stunts, which are little out of the ordinary, but are well done and so hold the interest. I. S.

EIGHTY-FIRST STREET

(Last Half)

The entertainment commenced with the showing of several different educational features, and cartoons, followed by a news reel.

The show proper was opened by Elaine and Titiana, two girls in a clever dance offering. See "New Acts."

Hooper and Burkhart came next, with their act "At the Fox Chase," and scored a fairly good hit. Their talk centres about the events of a fox chase they have just attended, and drifts to marriage, and all of standard girl and boy talk is injected. They talk a song number, which tells about what boy or girl they want for a mate, and finish with a wedding number. There is nothing unusual in the act, but they scored nevertheless.

LeMaire Hayes and company in "The Aces of Spades" depend mostly on Le Maire's ability and reputation as a blackface comedian. The bulk of the work falls on him, and he succeeds ably in getting the maximum number of laughs possible with the material, which is a mixture of old and new gags adaptable to blackface acts. There are several bits of antiquated business, and one or two new ones, and all in all, the act is fairly good entertainment. It scored a hit.

Following intermission, the programme was resumed by Zazu Pitts, a new star in the film firmament, in "Better Times," a semi-rural love story.

Colvin and Wood, in comedy singing and dancing, got away to a comfortable hit. The "doctor" bit, while somewhat risque, got the best reception of anything in the act. The pair did some nifty stepping, and were richly applauded for their efforts.

"The Heart of Annie Wood" is a morality playlet set to music. These playlets, as a rule, are allegorical, and this one is no exception. The characters are the country maiden, her sweetheart, the city man, and the spirits of Good and Bad. The story: The city man tries to lure the country maiden to the big town, and the spirits of Good and Bad fight to see which will win. The maiden has a dream, in which she sees what will happen to her if she goes to the city, and decides not to. When her country sweetheart comes, she accepts him hurriedly, and all ends happily.

The skit is set to fairly good music, and the scenery is appropriate.

The act was received with decided favor.

The semi-weekly news reel closed the show. S. K.

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

PROCTOR'S 125th ST.

(Last Half)

Gretta Littlefield opened the bill and pleased with her songs. Rather, it should be said, pleased with her appearance, for she is a pretty girl and has pleasing personality. Whether or not she has a good voice, cannot be said, as she did not sing loud enough to be heard from where the writer was sitting.

Lillian and Twin Brothers went well with their acrobatic offering. They have a good variety of stunts which they do well. The feats are all along the strong-man lines, with one of the boys and the girl, alternating for the heavy work.

Fox and Ward were greeted with a big hand after they had flashed their slide telling of this being their fiftieth anniversary as partners and that they were celebrating their golden jubilee. They offered a variety of clever gags and patter.

Jimmy Savo and company picked up the applause where the last team left off and scored a big hit. His company consists of his wife, who would do well to watch her make-up, as her face was of a flaming color on Friday night. Savo has added one or two new gags, and put in a few new steps in his dance, but otherwise, the act is practically the same as it was when given by Cook and Savo.

Brindamour offered his magical act and pleased with his mystifying tricks. While a few of them are old, the majority are novel stunts and easily prove that "the hand is quicker than the eye." He is assisted by a young man and a young lady.

Bobbe and Nelson had the house with them from the start. Nelson sang an Al Jolson number, and received such an amount of applause, that even after he made a little remark of thanks, the act was not allowed to go on until he had rendered an encore. They sing well and are good comedians. With comedy material suitable to their capabilities, this team should make the big time.

The Berlo Girls closed the show with their swimming offering. Madame Berlo, as the simple old woman in the audience, fooled everyone with her remarks. G. J. H.

CITY

(Last Half)

Cuba opened the bill with his lariart and rope stunts. The act will be reviewed under "New Acts."

Allen and Richmond went well in the second spot with a song and dance offering. In the opening part of the act there is much room for improvement, in the line of patter.

The dance which Allen does, in which he is joined by the lady, is a real novelty, and is very neatly done. It makes a weak finish, however, and should be placed earlier in the routine, and a finish with a punch substituted.

Work and Keit have a good routine of acrobatic stunts, and ordinarily should score very well, but the boys are two anxious to inject comedy actions and patter, which spoils the act. The "souse" idea is good, and the falls taken by them should be sufficient to get laughs, but the patter is overdone to an extreme, and only detracts from their other work. Their stunts are novel, consisting mainly of tumbling and strong-arm work, which they do well.

Yates and Reed followed the Chaplin film with their comedy act. Yates in the opening part of the act impersonates a woman exceedingly well. He appears as a woman for the opening bit, and then changes to the clothes of his sex. Reed revealed a good bass voice in a "Drinking" song and was followed by Yates, now in male attire, with a "friend" ballad. Some patter followed, and in the closing bit a woman walked across stage, and served as a foil for a few remarks for the men.

Berk and Valda and company, billed through error as Burke and Valdor and company, scored a solid hit with their dance offering, and both worked hard enough to deserve more. Miss Valda has added one or two new costumes, since the act broke in last week, and also a new number. Berk danced his way into favor, and in his Russian dance, brought the house down. Miss Valda, who is a very pretty little girl, received a big hand with her toe-dance and her Spanish number. With a few more weeks along the three-a-day this couple will do very well for the big time. Granville English, unbilled, assists capably at the piano.

Ben Bernie stopped the show, after taking an encore with his violin and patter act. Bernie has added one or two new gags, but still has much room for new material.

The Leo Zarrell Duo closed the show with their acrobatic offering. G. J. H.

REGENT

(Last Half)

Ed Greer performed on a trapeze in a truly startling manner, at times. And even when his stunts were not startling they were interesting to watch, which accounts for his value as a good opening feature.

Quinn and Derex are a couple of girls who sing and dance and change their costumes frequently, too frequently, in fact. Their dancing is much more worth while than their singing; for besides having small, but unpleasant voices, they seem to swallow the words of their songs.

Dobbs and Welch, have a little offering which they call "The New Janitor" and which really has nothing to do with the title, nor would the title be mentioned here were it not that at one stage of their talk the "janitor" says he knows every tennant in the house because he has been there "a long time." Although they say some funny things their act failed of appreciation because Dobbs and Welch lack spontaneity.

Lane and Harper are an entertaining pair whose singing and talking, while not great, nevertheless earn them enough applause to keep them employed steadily over any circuit.

Dave Harris has a tenor voice of exceptional lyric charm. Every song he sang, and there were many, seemed to be beneath his vocal ability. They lacked tunefulness principally. But in spite of this he proved to be the hit of the bill. This was because of his fine sense of rythm, clear enunciation of the words he sang and his general stage behavior, which is essentially polite. That is why he should eliminate the suggestive songs he sees fit to include in his repertoire of popular songs. He also plays the piano, and that, too, contributed something to the success he achieved at this house.

The Three Rozellas having been unable to appear as scheduled, because of the illness of one of the members of the trio, L. Wolfe Gilbert, was called upon to take their place. He brought with him two members of his music publishing staff, Leo Flato, who accompanied Gilbert at the piano, and Fritzie Layton, who accompanied her employer in some of his songs.

Gilbert is very popular in Harlem. Indeed, his reputation as a writer of some of this country's most popular songs stands him in good stead wherever he appears. He knows it, too, and in his vaudeville appearances he never fails to capitalize his song-writing reputation to the fullest extent. M. L. A.

HARLEM OPERA HOUSE

(Last Half)

John LeClair, who claims to be the "oldest and best" juggler on the vaudeville stage, opened the show with a truly clever exhibition of the juggler's art. He sprung a few new ones on us, and that at least can we be thankful for. LeClair is undoubtedly clever, and his work stamps him as a past master.

Walman and Berry, man and woman, in a musical act, were the second number on the programme. This is just a violin and piano act without trimmings. The man is a fairly good violinist and the girl manipulates the ivories quite ordinarily. They are evidently favorites for they scored rather heavily, and had to take an encore.

"Two More," a comedy sketch employing the services of two men and two women, came third. The act is about two men who swear that come what may, they will never get married. The two girls have sworn, however, that they will rope the two, and they succeed. The work of "Jack" is exceptionally good, he and his partner getting in all the comedy. The act went over to a great hit, and every line in it was a laugh.

The Argonne Five, all men who have seen service in the war, offer a singing act, with a line or two of attempted comedy thrown in. They possess good chorus voices, and harmonize well. The comedy is rather weak and should either be re-hashed or eliminated entirely. They scored.

Harry Delf, an attractive looking youngster, who has marked ability as a dancer and is also a clever comedian, followed them. Delf opened with a song about his experiences in the Navy, and followed with his "Album" bit. He then gave an imitation of the different kinds of dancers who appear in vaudeville. He closed with another dance. He scored a tremendous hit and had to beg off.

Will J. Ward and his five girls offered their well known piano and singing act. Ward has three new girls with him. The act went over nicely and Ward had to respond to an encore. S. K.

AMERICAN

(Last Half)

Oliver opened the bill with his accordeon, and was not permitted to leave until he had taken an encore. Oliver has a swingy manner of playing that immediately wins the favor of the audience. He offered a variety of numbers ranging from operatic to popular jazz and ballads.

Kammerman and Howland are sadly in need of better material for their offering, as the gags they are using are either mildewed or unfunny. Neither is the possessor of a good singing voice, yet, they received a fairly good hand for a few of their songs.

Adonis and company followed the Chaplin film with a good acrobatic and animal act. Adonis uses a very pretty setting. He started with a number of novel and difficult equilibristic stunts, and then put over a few feats with a pretty little dog. Man and dog do their work exceedingly well. The act scored.

Tabor and Green, two colored men, one using extra blacking, can improve their offering very much with new material. They sing very well, especially in the yodelling bit, which is exceptionally good. New gags would be of a decided advantage to them.

Larry Reilly and company, in their sketch of Ireland home life, brought the house down with a storm of applause. Rarely has any sketch received as large a hand at this house as was given to this act. The singing and dancing of Reilly and the girls is very good, and the plot and the manner in which the offering is presented is exceptional. This audience is noted for being "hard," but on Friday afternoon one or two sentimental bits, which ordinarily would be greeted with laughter, were the points for the greatest applause of the act.

The Crane Sisters pleased with their song cycle, although a few of the gallery gods could not resist an opportunity to show that there are a few jackasses on two legs. The girls would do well to pay more attention to their make-up, as their color was too high, which made their eyes look "fishy."

Maurice Samuels and company offered their Ellis Island skit. The offering has a few good comedy bits about it. One of the cast plays the violin, and, at times, it could be seen that he has some talent and ability. We say at times, for Samuels spoiled the entire act by putting in what he thought was comedy. If the boy really can play, he picks out a poor number, for his first piece, to show his ability. And if he cannot play, Samuels is there when it comes to camouflage.

Neil McKinley offered his old nut act and took a big hand. Ira Kessner, unbilled, sang two numbers from a box and received a large amount of applause. G. J. H.

KEENEY'S

(Last Half)

Dorothy Southern, and her two assistants, opened the show with a musical offering that pleased. They offered a variety of selections that were well rendered and scored deservedly.

Hodge and Loweel, man and woman, in a rustic comedy dialogue, followed. They were dressed in eccentric costumes, and got several laughs on that account. They have a routine of cross-fire talk, and several burlesque bits, that go over in capital style. The love scene, the funniest in the act, in which the man tries to tell the girl of his love, was a scream, and earned them a hit. They declined an encore.

Nelusco and Hurley, man and woman, in a clever magic and illusion act, were third on the programme. Their offering will be treated at length under the head of "New Acts."

The show was split here by the showing of the Hearst-Pathe news, and a Mack Sennett comedy, which drew applause and laughter.

The vaudeville portion of the bill was resumed by Chas. Allen, a rube comic, who added greatly to the merriment of the audience. See "New Acts."

Barney Williams and company of four, in "Hunting," followed. Williams has presented this act from coast to coast, and back again, without a change, and the time is about ripe to rehash it somewhat. Despite its age, the act is still good for a number of laughs, not because it is exceptionally funny, but because Williams is a good comedian. Another reason for a change in vehicle, is the approaching dry season, when "drunks" and their antics will be taboo. The four assistants helped in getting the act over. The "I'll come back" song is entirely without sense, and should be cut out, or replaced with another number.

Billy McDermott, the veteran tramp comedian, closed the show, and those who were there to see him did not regret staying. Some few walked out before he came on the stage, but the minute they saw him, those who were leaving, sat right down again. McDermott knows how to get laughs, and he does it. His tramp talk kept the audience in roars all the time. He had to respond to two encores, and could have taken more. S. K.

VAUDEVILLE

GEORGE AUSTIN MOORE

Theatre—*Riverside.*
Style—*Songs and stories.*
Time—*Fourteen minutes.*
Setting—*In one.*

George Austin Moore, recently returned from France, where for the last seven months he has been entertaining the soldiers, has a new act made up of the songs of war, some published numbers and a collection of comedy war stories.

Attired in an attractive uniform, he appeared singing "There's a Long, Long Trail" and after this "Good-Bye Alexander," with a good line of patter, was rendered. Then came the war story routine and this portion of his act is far below the standard set in the earlier portion of the offering. Most of the stories have been heard in vaudeville many times and thereby have lost much of their value. Lt. Gitz-Rice has told one or two and Will Cressy, in his single, has also related a number.

After this portion of the act was over, however, it picked up perceptibly with the introduction of more songs. A "blues" number was well received, "Liza Jane" scored well and "The Alcoholic Blues," rendered as an encore, received all sorts of applause.

Moore did excellently at this theatre and with newer stories will have an act that will score big on any bill.

W. V.

LOUISE CARTER AND CO.

Theatre—*Proctor's 23rd St.*
Style—*Playlet.*
Time—*Thirty minutes.*
Setting—*In four, house interior*

This is just one of those war playlets that have become so common since 1917. This one, however, has a rather good story, and is put over with a punch. There are three characters, a mother, her soldier son, and his sweetheart.

The soldier comes home from the front blinded. He learns that his sweetheart, in his absence, has married a "stay-at-home." He breaks down and his mother first becomes hysterical and then goes insane. He curses his sweetheart and the shock of his excitement restores his sight. His mother, who had only been playing a part, then explains to him that the whole thing is only a scheme to restore his vision.

The playlet is strong up to the point where the mother goes insane. It should have been ended there, for that would have made it a different kind of a playlet. The present ending is ordinary, and spoils it as a dramatic effort. The work of the mother was an excellent piece of acting.

The act should find plenty of work while the war feeling lasts. S. K.

SISSLE AND BLAKE

Theatre—*Palace.*
Style—*Singing and piano.*
Time—*Thirteen minutes.*
Setting—*In one.*

Billed as "The Dixie Duo," Sissle and Blake offer a high-class singing and piano specialty that is bound to carry them over to success wherever they appear.

They open attired in tuxedos, with Blake going to the piano and Sissle carrying the singing portion. "Good Night, Caroline," "Baltimore Blues," "Affectionate Dan," "Mammie's Little Chocolate Colored Child," "Mandy, that Girl of Mine" and the late Jim Europe's "No Man's Land" are delivered with intelligence, especially the "No Man's Land" number employed for the finish.

Sissle does a great piece of acting while delivering this number. He puts every ounce of strength into it and the delivery is perfect. They are colored and seem to enjoy their work as much as the audience. In number two spot at the Palace they more than made good. Both boys were with Europe's 369th U. S. Infantry Band. J. D.

NEW ACTS AND REAPPEARANCES

(Continued on pages 30 and 31)

LOIS HOWELL & COMPANY

Theatre—*Greenpoint.*
Style—*Sketch.*
Time—*Sixteen minutes.*
Setting—*In three (special).*

Miss Howell deserves credit for the deft manner in which she handles the subject of her sketch and her two men assistants are equally deserving of praise.

The scene is laid in the office of a maternity hospital. One of the men enters excitedly, the nurse, having phoned him that his wife is about to give birth to a child. He demands to see his wife, but is refused admittance beyond the office. He is a well dressed young man and gives the impression of being well-to-do.

Another young man follows him. This fellow is poorly dressed and speaks with slang words. He is also excited and for the same reason. He is also refused admittance beyond the office door. Comedy is put in by both, the men breaking each other's hats by sitting on them. The rich man also breaks a toy balloon which the poor man has brought for his baby. The former then starts telling of what he intends to do for his baby and what its future will be. Finally, the nurse tells them that one of the wives has given birth to twins, boy and girl. She gets their names mixed up and the rich man thinks they are his. She re-enters and announces the arrival of another boy, and gives the impression that the rich man has been presented with triplets. Finally, things are straightened out and the poor man has the twins and the rich man the baby boy.

A shadow is cast on the joy of the occasion, as the nurse tells the rich man that his baby may not live. The poor man offers to lend him one of his twins, until the rich man's wife recovers.

He also tells him that he is out of work. The rich man gives him a job and tells him to report the next day. The nurse comes back, and tells them that all the babies are doing well and all will live. They go out to celebrate.

The subject is excellently handled, and the acting is as natural as could be desired. The playlet should please.

G. J. H.

BERK AND VALDA CO.

Theatre—*Audubon.*
Style—*Dancing.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

Berk was formerly with Dave White in an eccentric dancing skit. With Miss Valda, and Granville English at the piano, who is unbilled, they are putting out a new dance offering, which, after it plays for a few weeks, should do for big time. Berk and Valda are much better at jazz dancing than at classic, and should stick to the former as much as possible. English at the piano, also showed that his talents are more inclined to the jazz variety than the classic, and should change his solo accordingly.

The dancing was exceptionally good. Berk is a crackerjack and Miss Valda very light and graceful. G. J. H.

BURNS BROTHERS

Theatre—*Eighty-first Street.*
Style—*Acrobatic.*
Time—*Seven minutes.*
Setting—*In two (special).*

The Burns Brothers were programmed here as "dispensing mirth and thrills." We looked in vain for a place to laugh. The feats the duo went through were of the strong-man variety and did contain a few thrills.

CHAS ALLEN.

Theatre—*Keeneys.*
Style—*Rube comedian.*
Time—*Eighteen minutes.*
Setting—*In one.*

Chas. Allen is presenting a comedy act in which he portrays the character of an old farmer. He opens with a song extolling his own virtues as a sheriff in his own town. In the midst of his song he stops, walks over to the side, and expectorates with a peculiar wheezing sound. He repeats this several times and it is good for a laugh each time. He then proceeds to tell several funny stories anent life on the farm and concludes with several selections on the violin. He does a lot of funny bits with the violin, getting his hands twisted, his bow entangled, and so on. He finally wheezes out "Home Sweet Hore."

However, he can play well if he wants to, and demonstrates this by his rendition of "Kiss Me Again." Allen is one of the old-timers in vaudeville and should find no trouble in getting lots of work with his present vehicle. S. K.

CUBA

Theatre—*Cuba City.*
Style—*Lariat.*
Time—*Ten minutes.*
Setting—*In three.*

The man of this act is supposed to be a westerner, according to his clothes and accent and the billing "Cuba" has nothing whatsoever to do with the type of act he is using.

The offering consists of a variety of rope and lariat stunts, some of which are good, and some ordinary. To give Cuba credit, he has a good variety of feats. He insists on keeping up a steady patter during his offering. This idea would be good, if his patter was good. The gags are mildewed, however, and not laugh-provoking. With better patter and the same line of stunts, Cuba will do as an opening act in the better class of small time houses. G. J. H.

MINNIE FAUST AND BRO.

Theatre—*Keith's, Jersey City.*
Style—*Acrobatic.*
Time—*Six minutes.*
Setting—*Full stage.*

A revolving ladder is the means by which this couple go through a routine of commonplace acrobatic stunts. There is nothing unusual in any of the feats, and no particular one is sufficiently outstanding from the routine to qualify it as a feature. The alleged comedy dialogue between the couple is entirely out of place and retards the progress of the turn. In its present shape the act is far below the standard of the average offering of its kind for even small time bills. A. U.

ALEXANDER SPARKS & CO.

Theatre—*Keith's Jersey City.*
Style—*Animal impersonation.*
Time—*Twenty-eight minutes.*
Setting—*Special, in four.*

The act opens with a girl in short dresses singing a song to two kittens and taking them to bed with her. The scene then undergoes a slight change and two men enter in cat costumes. They go through a lot of antics, and mimicry of cats, the act closing by the girl expressing her opinion as to the remarkable intelligence and relative values of the two kittens.

This is a fairly good act and should greatly amuse the patrons of the family theatres. S. K.

LEONARD AND WHITNEY

Theatre—*Harlem Opera House.*
Style—*Comedy playlet.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

"Duffy's Rise" is the title of the comedy playlet offered by Leonard and Whitney, a man and woman. There are not very many clever lines and the comedy, at all times, is not likely to penetrate.

The playlet could have been worked up in much better fashion. The man does some good work and his partner is fairly good in her role. The finish of the playlet comes abruptly, however. The sudden changes in the financial conditions of Mr. and Mrs. Duffy savors of the Horatio Alger novel. The author was probably puzzled for a finish. The present one is distinctly poor and a big handicap.

Duffy,, by selling some apparently worthless land to a railroad company, has become wealthy very suddenly. He and his wife are surrounded by luxury. While she arranges a big reception and insists upon his smoking cigars instead of his clay pipe, he yearns for the old days and "corned beef and cabbage instead of squab." The main part of the sketch consists of the argument between the couple, Duffy protesting against the many adjuncts of luxury to which he is not accustomed. Speaking over the 'phone to a countess who has been invited to the evening's reception, he spoils matters and offends her.

A letter than comes suddenly explaining that their fortune is lost. Duffy is happy and goes out to don his over-alls. A telegram follows the letter explaining that there has been a sudden financial change and he is richer than before by $20,000. Duffy regrets the turn, but his wife is delighted. He concluded with the remark that fate seemed to inflict riches upon him and that he is powerless to prevent it. Meanwhile Mrs. Duffey is in her element and enters into the preparations for the coming reception light-hearted and happy. I. S.

ELAINE AND TITIANA

Theatre—*Eighty-first Street.*
Style—*Dancing.*
Time—*Twenty minutes.*
Setting—*In Four.*

Elaine and Titiana have a dance offering that should find no difficulty in getting across. They are shapely misses who have dancing ability and likeable personalities.

They open with a semi-Oriental number and then go behind a screen to make a change of costume. Their shadows can be seen and the process of dressing causes much merriment. They next do a society number, with a few fancy steps thrown in. Their third number, after repeating the changing process, is an eccentric dance, performed in negligee. One of the girls does several acrobatic stunts that add to the value of the act.

As a whole, the affair is entertaining and worthy of the position it held.

S. K.

THE RIOS

Theatre—*Proctor's 125th St.*
Style—*Acrobatic and singing.*
Time—*Ten minutes.*
Setting—*Full stage.*

The Rios, a man and woman, have a trapeze act, with the woman hanging from the apparatus by her legs most of the time and singing, while her partner, whom she holds by the hands, performs several stunts. She has a fairly good singing voice, and the turn generally will please, opening or closing small time bills. The stunts are good ones and the offering generally possesses class.

I. S.

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THE NEXT STEP

It will be interesting to see what the Actors' Equity Association will do to combat the move made by the producing Managers' Association last week, when the members of the latter organization pledged themselves by each depositing a $10,000 bond not to sign the Equity form of contract hereafter.

For the action taken by the producing managers at this time may portend war between these two organizations. As a matter of fact, the recent organization of the Producing Managers' Association amounted to a mobilization of the forces that pay the playing folk salaries.

These latter have been organized for a long time. Through the Actor's Equity Association they were enabled to include advantageous clauses in the existing form of contract between themselves and the producing managers. Just as soon as they accomplished one change in the contract a movement was started to change another. And thus it went on, each new change proving of advantage to the players, and each new change meaning that the producing manager has to pay more money. Producing managers do not like to pay out large sums of money to players if they can avoid doing so. In which respect they do not differ from any other class of employers.

The most logical thing for the Actors' Equity Association to do at this time would be to instruct its player members not to play for managers who refuse to sign the Equity form of contract. Of course, there is nothing which prevents the player who is a member of the Equity association from working for one of these producers without a written contract.

Players, like managers, have quite a reputation for not sticking together. Therefore, no reasoning person familiar with the theatrical business can think that the situation which now confronts the business will develop into much beyond a lot of talk and recrimination passing back and forth between both organizations.

Just the same, it will be interesting to see what the next move of the Actors' Equity Association will be.

ANSWERS AMELIA BINGHAM

Editor N. Y. CLIPPER.

Dear Sir: Allow me to say a few words in reply to Miss Amelia Bingham's statement about marriages. Lack of time and space prevents me from approaching my subject in an approved literary fashion. Hence, this outburst shall be but a blunt effort to give you some information as to the intents and purposes of The Actor's Equity Association.

That Miss Bingham is sadly in need of such information is indicated by the following rather lengthy sentence which appears accredited to her in last week's CLIPPER, viz., "I cannot co-operate with a society which, although it does absolutely nothing to help me in securing employment, sends me a letter asking when I am to open, what my salary is to be and dictates to me that, after a certain amount of rehearsals, I must demand half-pay from the manager."

All of the following is but the humble opinion of an individual member of the Equity, but I must tell you that I believe the wonderful success of that organization has been due to the fact that it is a "Big Brother" movement on the part of the strong and powerful to help the little fellow. The actor whose name draws money into the theatre, or the actor whose individual performance is of such merit and prominence as to add materially to the success of a play has but little need of the Equity. He, as a rule, dictates his own terms and, after the usual quibble, the manager accepts. And, on many occasions, the manager recognizes his worth and voluntarily gives him more than he would have asked.

But what of the little fellow?

What of the little troupe which, while touring Idaho a few seasons back, were informed by their manager that they would have to accept half-pay for election week while the only event of the sort that the country enjoyed that autumn was a municipal election in New York City? What of a little girl of my acquaintance who, a short time ago, rehearsed for seven weeks only to have the manager call the production off at the dress rehearsal? If Miss Bingham has no consideration for her won't she please give a thought to her landlady?

I could fill this issue of THE CLIPPER with instances like the above, and so could Miss Bingham, but they are mostly a matter of ancient history, for The Actors' Equity Association has made such glaring impositions impossible in the future. However, the organization still has many injustices to cope with and finally correct. We need the help of every prominent man and woman in the profession who has the interests of his less fortunate brother and sister at heart.

But we do not need, nor can we find a place for the player of big reputation who asks: "What is the Equity going to do for ME?"

I, therefore, offer Miss Bingham my most perfumed congratulations upon her resignation.

On the question of the possible loss of the artistic standards of the theatre and the dignity of the profession by the proposed affiliation of the A. E. A. with organized labor, I propose to train two "baby spots" in the shape of brief remarks by two brainy men, viz.:

First:

Mr. John Philip Sousa has said that he has lost nothing in prestige nor in self-respect by being a member of a labor organization, and I will add that he has doubtless gained in that breadth of mind which is born of association with all layers of society. Mr. Sousa has further said that the art of music has benefited greatly by the musicians affiliation with Federated labor, in that it has made it possible for the little fellow to earn a decent living and thus, by relieving him of worry, has made it easier for him to develop his art and come out of obscurity.

My second is Mr. George Ade's short but pointed definition: "Dignity is the surefire asset of the small minded."

To this I will add my own idea of it. Genuine dignity—the sort worth having—is the accompaniment of intellectual growth and cannot be destroyed.

In conclusion, may I proffer this observation: One of the favorite tricks of the player when telling how good he is, is to enlarge upon the wonderfully good treatment he has received at the hands of some manager, thus inferring, if not proving, that the manager regarded him as a wonderful actor. This controversy will be rich with opportunities for that particularly tactful method of beating your drum outside your booth. In fact, I am about to succumb to the temptation myself. Therefore, I will not scold Miss Bingham for telling us how necessary she was to the happiness and success of the late Mr. Charles Frohman.

But I will beg to remain,
Cheerfully yours,
EARLE MITCHELL.

New York City, June 28, 1919.

THE SAN FRANCISCO OFFICE
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THE NEW YORK CLIPPER
is at No. 830 Market St., Suite 621, Gillette Bldg.
R. COHEN, Manager.

TWENTY-FIVE YEARS AGO

Mrs. Jas. Brown Potter and Kyrle Bellew returned to the United States from the Orient.

Pawnee Bill's Wild West was a feature at the Belgum World's Fair, Antwerp.

Ramapo, Taral up, won the Suburban Handicap.

"Friends," a descriptive motto song, was introduced by Murray Woods.

Bob Fitzsimmons and Rose Julian were married at Newark, N. J.

B. F. Keith secured an injunction against Smith and Cook for breach of contract.

Two Elk conventions were held—one at Atlantic City, the other at Jamestown, N. Y., owing to the splitting of factions.

Mme. Albani died at Paris, France.

Fred Bryant, of Bryant and Hoey, died in the Bloomingdale Asylum, New York.

Answers to Queries

R. W.—You are right. It was a problem picture in five reels.

D. D. B.—The Accademy Players, a stock company, played an engagement at Haverhill, Mass., in September, 1916.

D. P. A.—Maurice Tourneur directed "The Rail Rider." It was a five-reel, Paragon production. House Peters was the featured performer.

R. D. H.—The Red Feather Co. produced "The Beckoning Trail," a five-reel picture, in 1916. It was released on August 12th, of that year. F. McGrew Willis wrote the story for it. Jack Conway directed. The featured performer in it was J. Warren Kerrigan.

E. B. D.—"The Count" was a Charlie Chaplin picture, produced by Mutual-Chaplin. It was the fifth of the Chaplin-Mutual Series. The first four were "One A. M.," "The Vagabond," "The Fireman," and "The Floorwalker." "The Count" was released on September 4th, 1916.

Rialto Rattles

HOW D'YE MEAN THAT?

The name of one of the Mack Sennett Bathing Girls is Elsie B. Ware. Forewarned is forearmed.

ANSWER TO CORRESPONDENT

No, gas masks were not originated in the Putnam building. But the cause for their existence might have been.

THINGS WORTH HAVING

Nat Nazarro's Sailor Band.
Clifton Crawford's Souse Number.
Sadie Burt's kid song.
Joe Towle's chatter.

THERE'S AN EASY WAY

Who knows how to be divorced?
Actors' chorus—"We know;
Pack your grip and with your wife
Take a trip to Reno."

AND A MUZZLE, TOO

Bertha Katz, of the Fox vaudeville office, was seen walking down the main stem with Rasputin the other day. Better get a chain for him, Bertha, or the S. P. C. A. may get you.

JOE WAS GAME

Figuring that the Athletics were bound to play a good game sooner or later, Joe Michaels kept going to the Polo Grounds last week. It's wonderful how some people can stand punishment and pay for it!

ANOTHER LA MONTE ELOPEMENT

Elopements are beginning to be quite usual with Bert LaMonte. Recently, some gentleman eloped with his stenographer, and now one of his aides departs with $185 of his lucre. La Monte is trying to divorce the manager from the sheckels just at present.

MAYBE! ! !

We are just wondering if Polly's Greenwich Village Inn, which Barney Gallant, manager of the Greenwich Village Theatre, took over this week, won't be known as "Polly's With a Past" after some of his uptown theatrical friends begin patronizing the place.

THEATRICAL FAIRY TALES, NO. 1

Once upon a time, a theatre manager found that four or five headliners were on the bill. At least all of them thought they were headliners. They were all such good little performers, so lovely and agreeable, that there was no squabbling about the lights out in front, or the billings, or their positions on the program. The manager failed to recover from the shock and the little actors attended his funeral and wept bitter tears.

VAUDEVILLE VETERANS

"We may not get much money, but we have a lot of fun."

"Do you know Fat Burns? No! Well, it does!"

"Fat men have to be good natured—they can neither fight nor run."

"You're breaking up my act (business of grabbing jacket), "You're breaking up my coat."

"What did your father ever do that was great?" "Look me over, kid; look me over."

PUTNAM BUILDING PHILOSOPHIES

Allan Spencer Tenney—"Ty Cobb is a great ball player. He once shook hands with me."

Freeman Bernstein—"I'm too busy—consult my brother."

Sam Bernstein—"Consult my brother—I'm too busy."

Dave Green—"Why play the Keith time, when you can get a route from me?"

Aaron Ross—"I always read the Evening Journal. Get good ideas for sketches there."

Al Leichter—"I bet $100 on Willard, and also placed that sum on Dempsey. I'm a regular fellow."

CHICAGO NEWS

LARGEST FILM HOUSE IS PLANNED FOR CHICAGO

Lubliner and Trinz Announce They Will Build 4,500-Seat Theatre on West Side to Cost $1,000,000 and Be Completed by New Year's.

Lubliner and Trinz have announced that they will build a motion picture theatre with a seating capacity of 4,500, and costing approximately $1,000,000 on the site recently acquired by them at the corner of Madison street and Kedzie avenue, directly opposite the Kedzie Theatre, booked by the Western Vaudeville Managers' Association. When completed, this house will be the largest theatre devoted to motion pictures in the middle west and one of the largest of its kind in the world.

The site was purchased for $257,000 from the estate of Byron L. Smith, and plans for the building, which will be in the Italian Renaissance style of architecture, are now being completed by Walter W. Ahlschlager, the architect, who designed several of the other houses in Chicago controlled by Lubliner and Trinz.

The plans provide for an orchestra—the largest of any motion picture theatre in the world—and a $50,000 pipe organ. They call also for engagement of opera stars from time to time to add to the musical program.

The owners of the theatre will provide a big nursery and playroom for children, with a staff of nurses to care for them while mothers are attending the performance. It is said that the Madison-Kedzie state bank is interested in the venture and may purchase part of the land, upon which it will build a permanent home.

Construction of the theatre will start immediately with a view to its completion by the first of next year.

FRIEND OF THEATRE FOLK, HANGED

Earl "Immune" Dear, last week gave to the State of Illinois, his life, for the murder he committed last year. Dear was popular in theatrical circles and was usually in company with prominent artists. While endeavoring to steal an automobile he committed murder and stated, at the time of his arrest, that he would never hang. He made a long, hard fight, but lost. He was hanged in the county jail Thursday. The ceremony was witnessed by many prominent business, theatrical and newspaper men. Dear was twenty-four years old. His remains were taken to his home in Pittsburgh, Pa., for burial.

COLUMBIA MANAGER CHANGES

Frank Parry, manager of the Columbia theatre, has resigned and been succeeded by George McDonald, formerly manager of Poli's theatre in Scranton, Pa. The Columbia will open around the middle of August. Smoking will not be permitted and no advertising curtains will adorn the stage in the future. A lithographed program will be placed in the theatre ,issued through Roy S. Sebree, of the Sero Advertising Agency.

PEPPLE & GREENWALD SPLIT

"Girls Will Be Girls" has been completed by Will J. Harris and will be sent upon the road next season by T. Dwight Pepple, who will travel single hereafter, having severed business connections with Maurice Greenwald. Both promoters will have individual offices and will supply many new attractions to Chicago bookers early in the Fall.

PARKS DOING WELL

Chicago amusement parks announce that they are enjoying one of the best seasons of their careers. The intense hot weather and scarcity of rain has driven people to seek comfort in the various parks with the results that all concessions are reported to be doing a land office business.

RAID ACTORS' CRAP GAME

The police raided the St. Regis Hotel early on Friday morning and placed under arrest a number of actors who were entertaining themselves with a pair of dice. The judge, becoming convinced that 2 a. m. was too early to play a game, fined each of the offenders $2 and costs.

ABNER ALI CHANGES

Abner Ali, former secretary of The White Rats' Actors Union, and recently local manager for the Prudential Mercantile Agency, has resigned his position and will, hereafter, be identified with the Sero Advertising Agency.

FILMS GO INTO CROWN

The Crown Theatre, which has for many years endeavored to become a money-maker with vaudeville, burlesque, musical comedy and traveling attractions, is now undergoing a thorough cleaning and will shortly open as a motion picture house under the direction of the Ascher Brothers, who already control a string of picture houses in all parts of the city.

JOE PILGRIM BREAKS DOWN

Joe Pilgrim, manager of the Academy Theatre, has suffered a nervous breakdown, and has been forced to retire to the woods of Wisconsin to recuperate. In the meanwhile, the Academy Theatre has been closed and will not reopen until late in August. This is the first time the West Side playhouse has darkened its portals in years.

CHICAGO TELEGRAPH RE-APPEARS

Thomas Bourke has reissued his Chicago Morning Telegraph, a weekly devoted to sports and theatrical news. The latest attempt appeared on the streets Saturday. Will Reed Dunroy has been appointed associated editor and William Herbert made advertising manager.

HIPPODROME, ALTON, CLOSES

The Hippodrome, Alton, Ill., has closed for the Summer months. Nearly every theatre booked by the big western circuit closed early this season with the exception of the AckermanHarris circuit, which it is reported, may attempt to stay open

CARTOONIST GOING INTO VAUDE

William De Beck, cartoonist for the Hearst daily papers, is considering taking a plunge into vaudeville by offering a cartoon act in which he will introduce his famous "Bulla Bulla" drawings.

WILLIE BERGER TO MARRY

Willie Berger, one of the W. V. M. A., booking managers, will shortly be missing from his various pleasure clubs. His engagement has been announced to a very prominent young Chicago girl.

NEW ACT IS SEEN

Donald Dunn and Nell O'Connell have formed a new vaudeville offering and were seen last week at the Empress Theatre. Miss O'Donnell was formerly a member of Boyle Woodfolk's "Odds and Ends."

HOUSMAN TAKES VACATION

Lou Housman, publicity director for A. H. Woods, has departed for a short vacation which he will spend in the woods of Michigan.

STOCK AND REPERTOIRE

STOCK MANAGERS GETTING READY FOR NEXT SEASON

Indications Are That 1919-1920 Will Be Record Year for Permanent Companies—Demand for Theatres Is Greater Than Supply—New York Likely to Have Nine Stocks.

Next season promises to be a record-breaker for permanent stocks. Managers throughout the country are grabbing every house suitable for this purpose, and theatres which for years have been forced into pictures will be the homes of the spoken drama.

In New York alone nine stocks are probabilities, with the Yorkville, Fourteenth Street, Standard, Prospect, Miner's Bronx and Loew's Seventh Avenue in Manhattan, and the Fifth Avenue, Grand Opera House and one other in Brooklyn.

Corse Payton is preparing to return to the latter burg, the city of his former triumphs.

All through the country, but more particularly in the East, men are scouting for theatres, and because of this activity there has been a general inclination on the part of the theatre owner to appear less anxious to lease his property than he was six months ago.

The reason for this unusual boom is the growing belief that theatregoers in general desire to have more of the spoken drama than they have had for several years. This belief is based upon the fact that the stock season of 1918-1919 for traveling stock and repertoire, as well as permanent companies has brought bigger financial returns than any previous season in years, and this in spite of the handicap imposed by the Spanish influenza and the poor railroad facilities, due to war necessities.

Shining examples of stock successes, season of 1918-1919, were the Yorkville and the Fourteenth Street Theatre. The former had not seen a real success for many seasons and was new to stock. The latter had been the home of motion pictures and vaudeville for years, and while it did house a stock at one time, it was so long ago that it was forgotten.

Yet these theatres were successes as stock homes from the time the companies were installed, more than six months ago.

And it is the success of these and other nearby houses that has stirred the stock manager to activity and caused him to start a theatre hunt that will only cease when all the available theatres have been placed under lease.

STOCK MAN MUSTERED OUT

COLUMBUS, O., June 29.—Foster Williams, stock juvenile man, was mustered out of service last week and came directly here to visit his father.

Lieut. Williams who is only nineteen years of age, enlisted more than a year ago and became one of the best shots in his regiment. He was anxious to go overseas but was detained on this side because of his youth, and for nearly a year he has been instructor in a Southern camp. Young Williams will remain at his home here for three or four weeks and will return to stock in the Fall.

WILKES OPENS NEW COMPANY

LOS ANGELES, Cal., June 25.—The Thomas Wilkes Stock Company, at the Majestic Theatre, opened last Sunday in "The Lie," and Lewis S. Stone, Florence Oakley and Byron Beasley, leading members, were given a hearty reception.

Other members of the company are strangers to our theatregoers, but their work at the opening performance proved them to be capable players and there is little doubt that they will soon establish themselves as favorites. The play was well staged by Director Hartford.

MISS HUMBERT'S MOTHER DIES

Miss A. E. Humbert, head of the dramatic and stock engaging department of Packard's Theatrical Exchange, mourns the loss of her mother, who died June 18 at her home in this city, aged sixty-one years. Mrs. Humbert was ill but a few days. She was not a member of the profession.

ALBEE COMPANY SIGNS KIDDIES

PROVIDENCE, R. I., June 26.—Helen and Lelane Chandler have been especially engaged by Manager Lovenberg of the Albee Stock Co. to play the leading child roles in "Mother Carey's Chickens," which will be next week's offering by the company.

HOYS SUMMERING IN HUDSON

HUDSON, N. Y., June 28.—H. Harry Hoy and wife (Jeannette Connor) having closed with the Fourteenth Street Theatre Stock, New York, are resting at their summer home here.

CLOSING WITH 5TH AVE. STOCK

Mae Melvin and W. O. McWatters, respectively, leading man and leading woman of the Fifth Avenue Theatre Stock, Brooklyn, close with that organization next Saturday night.

During their association with that organization they have played a large variety of roles. Miss Melvin has played with the company for eighty-six weeks, and her characterizations have ranged from Sis Hopkins, in the play of that name, to Ellen Neal, in "Common Clay." Following a ten days' motor trip through the Catskills she will take a month's rest at her home in Maine. She has several production and stock offers under consideration for next season.

McWatters has been leading man of the company for three years, and has played the leads in everything presented there from serious drama to musical comedy. He will take a month's rest before considering several offers for next season which, like Miss Melvin, include stock and productions.

CLANCY COMPANY CLOSES

WATERBURY, Conn., June 28.—The Jacques Players, under the management of James Clancy, closed to-night with a performance of "Bought and Paid For," after a season of seven weeks. This was Clancy's second season in this city and it proved unprofitable, whereas last season the company made money. His 1919 organization included a number of capital players, but it lacked the two who last year were responsible for a large part of the company's popularity, chief of whom was Mildred Florence, the leading lady. After the members were given their notice, a couple of weeks ago, Clancy changed his leading man and for a day or two business showed an improvement and there seemed to be a possibility that the company would play a few weeks longer, possibly until Labor Day, as was. the original intentions. But the improvement was only a flash in the pan and Manager Clancy decided to close.

ALLMON JOINS RENO CO.

Grant Allmon passed through New York last week on his way to Virginia to join the Reno Stock, showing through the South under canvas. This is Allmon's third season with Manager C. R. Reno.

BURLESQUE

BURLESQUERS SIGN WITH CABARETS

PATRONS LIKE THEM BEST

With the new season some weeks off, many burlesque performers have signed up with cabarets, where they plan to put in from four to eight weeks.

At inns and cafes, the demand for burlesquers is tremendous, for the people who attend these places are similar, as far as their tasts are concerned, to those who attend burlesque shows. Cabaret managers have found, through past experience, that burlesque actors and actresses are usually more popular than others, their "vim, vigor and vitality" appealing to those who attend the resorts. As a result, in almost every case, a burlesque performer is given preference over any other type of entertainer who may desire the position.

Tony Kelly's College Arms, formerly known as the Alamo, on 125th street, near Hurtig and Seamon's Theatre, is usually filled at night with those who attended the snow there. Naturally, therefore, burlesque actors rank higher with them than any others and the management has found it wise to sign Babe Richmond, a favorite soubrette, in addition to Ethel Arnold, Billy Sharkey, Billy Nutt Walsh, Frank Corbett, Harry Weil, Kitty Flynn, Marie Donia, Florence Walsh, Dolly Clark and Blonde Reed.

The College Inn, Coney Island, is another place where, during languid Summer nights, those who attend like to be awakened with some real lively entertainment. The management very wisely has engaged Hook Lewin and Helen Lewin Clark, formerly of Hurtig and Seamon's, Evelyn Trevette and Frank Hughes, formerly with the London Belles, Lillian Martin and Ed "Dollar-Sign" Daly, formerly at the Orange Grove, Tony Shane, Mabel Kewpie Francis and Eddie Lindeman, recently with the Liberty Girls.

At Perry's, the Seymour Brothers, and Hal Skelly, who next season will be seen in John Cort's "Come Along," are now appearing together with Frank Wolcott, Fred Taylor, Armstrong and Tappen, a sister team, Ethael Albertini, recently prima donna with the Bon Tons, Harry Daffy Delson, Vincent Lopez's Jazz Band and "The Merry Wives of Windsor," an eight girl revue put on by Windsor.

GOING TO THE FIGHT

Dave Marion, with Nat Golden and Bob Travers accompanying him as guests, is off for Toledo, where they all intend witnessing the Willard-Dempsey scrap. They left New York early this week in "Snuffy" McFarland's car and are motoring their way to the scene of the bout.

WOLFF SIGNS WITH WATSON

"Sliding" Billy Watson has signed Henry Wolff, in advance for "Hello America" for two years, to act in the same capacity for his show during 1919 and 1920.

FIRST REHEARSAL CALL OUT

The first call for rehearsals for the season appears in this issue. Chas. Baker's Tempters will go into rehearsal July 21 and his Sweet Sweetie Girls August 9.

SEAMON APPOINTED TREASURER

Morris Seamon has been named treasurer of the Majestic, Jersey City.

ELVA GRIEVES SIGNED

Elva Grieves had been engaged to appear with Pat White and his gaiety girls, as prima donna.

FILL THEIR ROSTERS

Several more shows, among which were the following completed their rosters last week.

Harry Hastings' "Kewpie Dolls."—Tom Howard, Geo. Hart, Mike Fertig, Miss Sid Dunn, Edythe Dunn, Lou Denny and Billy Halperin. Prima donna not signed.

"Broadwey Belles."—Joe Marks, Eddie Cole, Billy Harris, Burton Carr, Victoria Kaye, Dolly Davis, Emily Clark and Winifred Vernon. Executive staff: Joe Leavett, manager; George Gutzweller, leader; Tuddie Annetto, carpenter; Eddie Shultz, props, and Claude Schencke, agent.

Bon Tons.—George Douglas, Jim Barry, Harry O'Neal, Lucille Rogers, Jean de Lysle, Jack Strouse and John Nelson.

Million Dollar Dolls.—Cliff Bragdon, Scottie Friedell, Eugene Raymond, Ede Mae, Frazette, Ahearn, Harry Gifford and Ed. Morton. Ira Miller, manager.

Burlesque Review.—Harry Morton, Zella Russell, Eddie Shubert, Elsie Rita, Irene Meara, Harry Emmerson and Irene Leary. Fred Clark, manager.

Sporting Widows.—Al. K. Hall, Charles Mack, June Levay, Flossie Everette, Marie McCarthy, Knotty and Brad Mitchell. Ben Harris, manager.

Golden Crooks.—Billy Arlington, Jim La Fay, Juliette Belmont, Barlow and Bennett and Pall Mall Trio. Jim Fulton, manager.

WILL MANAGE FIGHT EMPLOYEES

Percy Gordon Thomas has been appointed by Tex Rickard to take charge of the ticket sellers, ushers and other attaches at the Willard-Dempsey fight at Toledo on July 4. Thomas is the superintendent at the New Amsterdam roof. Flo Ziegfeld, Jr., has given his consent to Thomas' staying in Toledo for a few days.

KANSAS HAS BURLESQUE STOCK

KANSAS CITY, Mo., June 28.—The Gilliss Theatre Burlesque Stock Company which is playing here includes the following people: Nat Fields, Galy Fields, Frank Martin, Dan Mulumly, Babe La Monte and "Fatty" Nellie Thomas Bruce in addition known better as Little Ma Sunday to the chorus.

JIMMY FRANCIS CLOSES

Jimmy Francis closed at Kahn's Union Square last Saturday night and left for a two weeks' vacation. He will open again at that house July 14. Burton Carr, who is doing "straight" there now, will close on July 12.

TO PLAY TOLEDO FIGHT WEEK

The "Midnight Maidens" is the only burlesque show that has not yet closed its season. It will play Toledo, Ohio, the week of the Jess Willard-Jack Dempsey fight. They expect to do a record-breaking business.

LEAVES HUSBAND FOR BURLESQUE

Mrs. Grace Mendel, known on the burlesque stage as Gracie Fitzgerald, has deserted her husband to return to her first love, the stage. Her action was the cause of a motion for divorce by her husband.

MARION ENGAGES DIRECTOR

Ph. Phillips has been engaged as musical director for Dave Marion's Show next season. He will close at Kahn's Union Square Saturday night, where he has been the last three years.

WILL PLAY OPPOSITE REYNOLDS

Arthur Mayer has been engaged to work opposite Abe Reynolds in Abe Reynolds' Revue on the Columbia Circuit next season.

JOHN WARD IN TOWN

John M. Ward, manager of the Gayety, Detroit, was a visitor at Columbia headquarters last week.

PANTAGES NAME AGAIN HEARD IN BURLESQUE

MAY LET HOUSE FOR CIRCUIT

Ben A. Levine, the Trenton Burlesque manager, is negotiating with Alexander Bantages for the organization of a western burlesque circuit, and the use of a number of Pantages houses for this purpose, it was learned early this week.

According to Levine, he has capitalists interested in his latest enterprise who are willing to come in on the proposition with him. These people, who like Levine, have prospered in the past two years and have had representatives looking the field over. The theatres are located west of Denver and in southwestern Canada, and would afford a playing season of about twenty-five weeks to start with. Levine feels there are other locations available and, before he would start the season, thirty-five weeks at least could be assured.

The shows, if the scheme goes through, are to be of a high order and negotiations are under way at present to get the service of a number of burlesque people in the East. Some time ago Arthur Pearson had a similar proposition up with Pantages, but forsook it when he saw it would compel him to abandon his eastern burlesque and theatrical interests.

BURLESQUERS HALED TO COURT

Twelve burlesque performers were haled to the Essex Market Court last Monday and arraigned before Magistrate Groehl on the charge of having given an improper theatrical performance. The women were members of the company playing at the National Winter Garden Theatre, Second avenue and Houston street and were arrested on Saturday night by detectives sent by the District Attorney to see the show. Counsel made a plea for his clients in which he said that the performance complained of was no worse than that to be seen at many uptown cabarets and that what goes on Broadway should go on Second avenue.

WILL STAY IN NEW YORK

Fred Egener, for the last twenty seasons road musical director with burlesque shows, will next season remain in New York. He is now playing at the Columbia and will remain as a member of that orchestra during the coming season. For the last three years he has been musical director with one of "Blutch" Cooper's attractions.

SIGNS WITH WATSON

NORFOLK, Va., June 30.—Myrtle Andrews, who is spending a few days at her home here, has signed a contract with "Sliding" Billy Watson for his show next season as ingenue soubrette.

PUTNAME AT SHERMAN LAKE

DAVENPORT CENTER, N. Y., July 1.—Arthur and Will Putnam arrived here today, having motored from their home in Newark, N. J. They will spend several weeks at Sherman Lake.

SIGNS WITH SPIEGEL

Frank McAleer, manager of the "Maids of America" for the last four seasons, has signed with Max Spiegel to manage the Fred Bowers' Show next season.

GLADYS PARKER SIGNS

Ike Weber signed Gladys Parker last week with Max Spiegel for the Abe Reynolds Revue next season.

KAHN STOCK CO. GETTING BEST PONY LINE IN BUSINESS

One of the fastest and best comedy shows of the season was offered at Kahn's Union Square last week in which Joe Marks and Eddie Cole were the featured and principal comedians.

The first part was called "A Midnight Frolic," with "The Toreadors" as the burlesque.

Marks, who is considered by many to be the fastest man in burlesque, was seen in his well-known Hebrew role. This boy is a hard worker, going at top speed all the time. He does a little of everything, including a lot of acrobatic stunts and a bit of shadowgraph, sings, and even gets serious and offers a little dramatic work, which he does well.

Cole, as Adam Souse, works like clockwork with Marks. In this Dutch character, he is most amusing. He, too, is very speedy in all he does. These two boys make a great team and one of the best that has ever appeared at this house. Their work was greatly appreciated by a crowded house last Saturday night.

Jimmy Francis shared the "straight" role with Burton Carr, a new member of the company. Both these boys wore dress suits on their entrance and made a good appearance. They worked well during the entire show.

Billy Wainwright is again back in the cast and working as though he enjoyed what he had to do. He is a neat dresser and has a voice which shows to advantage in both singing and talking. He did well in all his scenes.

Frances Cornell, displaying more new gowns and a most pleasing personality, headed the cast of feminine principals. Miss Cornell was in good voice Saturday night and got all her numbers over in fine style. In one number, "Midnight in Dreamy Spain," she did very well with the castanets.

Nellie Nice is another new member at the Square. She is an ingenue prima donna of exceptional beauty and is rather smart looking. She is of a blonde type and has a pretty form, which shows off well in tights. She took with the audience on her first appearance here.

Miss Nice did well in her scenes and put her numbers over nicely. Her wardrobe was attractive.

Ethel De Veaux handled her numbers easily, getting each over satisfactorily.

Emily Clark repeated her success of the previous week in putting her numbers over. She has lots of pep and shows it in all her work.

Kahn is improving his chorus each week and is fast getting one of the best pony lines in burlesque. The girls are good looking and the majority of them work hard. Solly Fields again staged some corking good numbers that were pretty and novel. The electrical effects were well arranged.

The "kiss" bit started the fun with Marks, Cole and the Misses Clark and De Veaux working in it.

The "butterfly" bit offered plenty of amusement, with Marks, Cole, Wainwright and Miss Cornell doing it.

The "give it to me" bit never went better than it did when Marks, Cole, Francis and the Misses Cornell and Nice worked it up Saturday night.

Marks, Cole and Carr were a big success in the piano bit, which kept the house in a constant uproar. We have seen this bit done by others, but none have gotten the meat out of it that Marks and his partner do.

A good "pick out" number, in which several of the girls did very well with Marks and Cole working it up, pleased.

The opening of the burlesque offered a well staged ballet by the chorus, which was followed by a specialty given by Marks and Cole singing parodies. The act was good and was liked.

The "funny" face bit pleased, as it was offered by Marks, Cole, Francis and the musical director.

An excellent march number, with Miss Nice, was most pleasing. The girls were trained to the minute and worked exceptionally well.

Another good comedy scene was a "table" bit offered by Marks, Cole, Carr and Miss Nice. Marks did some great tumbling in this scene with Cole acting as a foil for him.

The Egyptian ballet, in which Princess Doveer was featured in one of her latest dances, was beautifully staged, with the entire chorus in the background. The Princess offered the dance most gracefully.

At the fall of the curtain, both Marks and Cole appeared in dress suits without make-up and with the entire company.

The audience seemed to like the performance, judging by the way it applauded, not alone during the show, but at the finish.

SID.

MELODY LANE

MUSIC BUSINESS ON EVE OF BIG BOOM

Country Wide Stimulus to Music and Favorable Court Decisions Indicate Era of Great Prosperity.

The American music publishing industry is today standing on the threshold of an era of the greatest prosperity the business has ever known. A number of reasons are responsible for the big boom which is bound to develop with the opening of the coming season. One of these is the great stimulus given to music, due to its proved value as an aid to the fighting soldier.

Another was the verdict in a legal case awarding publishers a royalty on phonograph records sold in Canada. The amount which this verdict will eventually carry has been estimated at various amounts. The CLIPPER printed that it would run away up in the million and some of the music men pronounced the story ridiculous in so far as the amount was concerned.

Over ten years ago, before the new copyright law was passed, the editor of this paper in another sheet wrote that the royalties which would result from the sale of mechanical records, would, if the law was passed, result in a greater profit to a publisher than that which he made on the published copies and that it would amount to many thousands of dollars a year. A number of music men also pronounced the story ridiculous, yet in ten short years the amount of money received from this source is so great that it has become one of the great assets of a publishing house and if it were stopped not one of the big publishers conducting business along present-day lines could continue in business a year.

Francis Gilbert, a young attorney, a member of the firm of Gilbert & Gilbert, looking into the phonograph situation, declared that publishers could collect a royalty on records sold in Canada. He called a meeting of attorneys and stated his case before entering suit against the Columbia Co. His views were pronounced ridiculous, and so he went it alone. The decision of the Appellate Division of the Supreme Court has given a decided answer as to whether or not his statement was ridiculous.

Now, as to the amount involved. The writer is a firm believer in the future of music. He has seen the popular hit grow in point of sales from 50,000 copies to over 2,000,000 and all in less than fifteen years. He believes the 5,000,000 copy distribution is close at hand and to a number of five times that size within the next few years. He has seen the music publishing business grow from a hall room on a side street to a big office building with hundreds of employes and branches in all the big cities. In the same period a business looked upon as a more or less a joke has developed into an industry of size and distinction. Millions in the music business? Certainly, the musical surface of the great American continent has hardly been scratched.

COHEN RELEASES NOVELTY SONG

Meyer Cohen has released a new novelty number by Harry Pease and Ed. G. Nelson entitled "If I Only Had You (I'd feel like a millionaire.)" The song is being featured by a number of well known singing acts, all of whom report that it is a success.

EDDIE MEREDITH WITH HARRIS

Eddie Meredith is with the Chas. K. Harris house and at present is exploiting the Harris songs in and around Boston. His office is Room No. 28 at No. 181 Tremont street.

RYTHMDRIC MUSIC CO. MOVES

The Rythmodic Music Company, one of the roll manufacturing concerns, has moved its executive offices from New York to Bellville, N. J.

PRAISE FOR PATRIOTIC SERVICE

In connection with the conclusion of the Fifth Liberty Loan, Jerome H. Myers, chief of the committee on outdoor activities, is sending out a letter of thanks to business concerns that contributed to the success of the loan.

One of the letters received by Leo Feist, Inc., enclosed the following certificate of thanks in acknowledgment if the patriotic service of the house.

A copy of the certificate is reproduced herewith:

Treasury Department—United States of America.

VICTORY LIBERTY LOAN OF NINETEEN HUNDRED NINETEEN.

The Secretary of the Treasury and the Governor of the Federal Reserve Bank of New York take pleasure in acknowledging and recording the patriotic service rendered the Government by

LEO FEIST
of
NEW YORK CITY

in connection with the Victory Liberty Loan.

BENJ. STRONG,
Governor of the Federal Reserve Bank of New York.

CARTER GLASS,
Secretary of the Treasury.

City of New York, May 15, 1919.

FOLLIES SONG FIGURES IN SUIT

The McCarthy & Fisher song, "You Don't Need the Wine to Have a Wonderful Time, While They Still Make Those Beautiful Girls," got on the court records last week when Nathan Burkan, attorney for the publishers, filed a suit in the United States District Court against George White and Lou Holtz.

The song is being sung by Eddie Cantor in the Ziegfeld Follies, and according to the publishers, Florenz Ziegfeld, Jr., owns the performing rights.

Lou Holtz, who joined the George White "Scandals of 1919" at the Liberty Theatre recently, also introduced the song in the show and this precipitated the suit. According to the papers in the suit the defendants have no license to use the song in the piece at the Liberty Theatre and it is alleged that they are infringing upon the rights of the plaintiff in so doing. The McCarthy & Fisher Company ask for an injunction restraining the defendants from making use of the song in the "Scandals of 1919" and damages as provided by the statutes for infringement of copyright.

WHO INVENTED RAGTIME?

A score of more musicians have during the past few years laid claim to the distinction of having invented or discovered ragtime. Ned Weyburn, the producer, never publicly made any statements regarding his connection with the starting of the syncopated tune craze, but in a letter to a friend recently called attention to the fact that away back in 1897 when with the May Irwin show he wrote and sang "Syncopated Sandy."

FIRST SUMMER SONG RELEASED

The first summer song of the season is called "Oh; What a Wonderful Summer" and has been released by the A. J. Stasny Company. The song is scoring well at Atlantic City and other resorts where it has been successfully exploited by the Stasny professional department.

ALEX. SULLIVAN PLACES SONG

Alex Sullivan and Louis Handman have just completed a new ballad entitled "Give Me a Smile and Kiss" which will be released shortly by the Jerome H. Remick & Co. house.

PASTERNACK IN PALACE OFFICE

Jack Pasternack, for the past three years with the Harry Von Tilzer house, has accepted a position in the box office of the Palace Theatre.

PUBLISHERS FORMING A REGISTRY BUREAU

Numerous Cases of Conflicting Song Titles Causes Association to Act in the Matter

The Music Publishers' Protective Association at a meeting of its board of governors held on Friday of last week took up the subject of the formation of a Registry Bureau in connection with the society.

The numerous cases of conflicting song titles which exists in the music business was responsible for the move and within the next few weeks the bureau will doubtless be an established fact. The similarity of titles has long been one of the big causes of trouble in the song world, many of the cases being entirely innocent instances of two or more publishers or writers happening to think of the same title at the same time. While there have been cases, of course, where one publisher has attempted to trade on the value of another's title, these are few and far be- the past year or so has been connected called upon to settle the matter. It is in the innocent cases, however, where the bureau would be of the greatest value as in instances of that nature it has in the past been very difficult for publishers to get together and agree on the matter, as naturally where both songs happened to be written in the same week both publishers feel in the right.

FREE INSTRUCTION OFFERED

The committee on the extension of music of the Colonial University of Music, No. 2005 Third avenue and No. 201 East One Hundred and Tenth street, opened its summer term for free instruction in music on July 1st.

No applicants will be considered after July 15th, and each must apply in person. Instruction in vocal and instrumental music will be given in addition to harmony and composition.

BERLIN TO OPEN JULY 14

Work of the carpenters and decorators is progressing so satisfactorily in the new Irving Berlin, Inc., offices that the opening will take place the week of July 14. The firms opening catalogue will consist of three or four productions for the coming season, in addition to twelve popular numbers. The publications of the Berlin company will not be confined to the writings of Mr. Berlin, but will be made up of the compositions of other well known writers as well.

STERN TO CLOSE ON SATURDAYS

During the months of July and August the executive offices of Jos. W. Stern & Co. will be closed all day Saturday and a half day in September.

Mr. Stern, who issued the order, suggested to the employes that they use the Saturdays and Sundays for refreshing their minds and bodies so that on Monday when they return to business they will be able to take up their duties with renewed vigor. The off time which the closing during the hot months allows is in addition to the regular vacations.

STERN RELEASES NOVELTIES

In "Blues" and "Sipping Cider Thru a Straw," Jos. W. Stern & Co. have released two novelties which are attracting much favorable attention among the better class of singers.

RAY WALKER COMING HOME

Ray Walker, the song writer who for the past year has been abroad entertaining the American soliders, is now in Coblenz, and according to a postal card received this week expects to return home in July.

SONG TITLE CASE HEARD

The case of Jos. W. Stern & Co., who claims that the Shapiro, Bernstein & Co. song, "Dixie Is Dixie Once More," is an infringement upon a song of the same title which they publish, was brought before the Music Publishers' Protective Association last week and evidence presented before Maurice Goodman, referee.

The Stern song, according to the publishers, was written early in the fall of 1918 by Leo Turner aind James Karp, two Columbia College students, who went into the service in December of the same year. Prior to joining the United States fighting forces, they showed the song to Jos. W. Stern, who, although impressed by its merit, did not immediately accept it for publication, but suggested that first the boys submit it to a few professional singers. They did this, and succeeded in getting a number of well-known artists to sing it, among them being Sophie Tucker. They also featured it at a number of the army camps and at community entertainments, and finally published it, and did quite some business with local music jobbers.

At a song contest held in New York on February 13, according to Karp, the composer, Maceo Pinkard approached him and said that he was writing a song which bore the same title as the "Dixie" number. On the following day Karp wired to the copyright offices and received a reply to the effect that the Pinkard song had not been copyrighted by either Pinkard, Shapiro, Bernstein & Co., or any other person.

On March 15 Stern & Co., having received reports that the Karp and Turner number was selling well, took it over and have since published it on a royalty basis.

Early in March the Bernstein concern announced the publication of "Dixie Is Dixie Once More," by Tracey and Pinkard, and when Stern & Co. learned of it and discovered that the title of the song was not only identical with that of the Karp number, but that also there was a similarity in both words and music of both songs, started an investigation.

The opposing parties were ordered to submit briefs in the matter and a decision will probably be handed down in a few days.

JEROME OUT OF FEIST'S

William Jerome, the lyric writer who for the past year os so has been connected with the writing staff of Leo Feist, Inc., is no longer connected with that house. Jerome joined the Feist organization shortly after he closed the William Jerome Music Publishing Company, a corporation which if it did not meet with lasting success, at least enjoys the distinction of having published the war's big popular song hit, "Over There."

JACK MILLS OPENS OFFICES

Jack Mills, formerly professional manager of the McCarthy & Fisher Company, has opened music publishing offices at No. 152 West 45th street. These are the offices formerly occupied by the Maurice Richmond Company and contain all the necessary fixtures for a music house. Mills will meke a specialty of popular compositions.

LIBMAN PLANNING A SURPRISE

A. Libman, the architect and theatre builder, is now engaged in fitting up the new Irving Berlin offices, and according to the few that have seen the plans is planning a surprise in music office construction.

FRANKLIN PLACES TWO SHOWS

Malvin Franklin, the composer now under contract with Jerome H. Remick & Co. house, has placed two shows with Lew Fields. Both are scheduled for early production.

ETHEL CLIFTON returned from overseas last Friday.

Fred W. Permain has returned to England for a short stay.

Herman Fuchs is now treasurer of the Forty-fourth Street Theatre.

Charles A. Stevenson has been engaged for the cast of "East Is West."

George Ernest Cooke will sail for England on the *Mauretania* July 11.

Earl Benham has joined the cast of the "Midnight Whirl" at the Century.

Constance Binney has been signed for a screen version of "Erstwhile Susan."

Mrs. Ned Wayburn, wife of the producer, was fined $50 for speeding last week.

Eduard Durand and Peggy Brown have been engaged for the cast of "Buddies."

The Berrick Brothers have been routed over the Loew time by Allen and Green.

Veleska Surratt has returned to New York from a coast to coast vaudeville tour.

Hawthorne and Cook have been booked to play all of the Loew time by Bob Baker.

Holbrook Blinn is taking a vacation in Maine, before opening in "The Challenge."

Howard Sloat has been engaged for Joseph Klaw's production, "Double Harness."

Wilson Mizner, playwright, was fined $50 in the Jamaica court for speeding last week.

Blanche Friderici, of "39 East," is trying to organize a Municipal Theatre in New York.

Jean Moore, formerly of "Maytime," is suing her husband, Harry I. Bates, for divorce.

Jimmy Wilson and Fenton MacAvoy are breaking in a new song and talk act out of town.

Harold Murray made his appearance last night in "Tumble In," replacing Charles Knowleden.

Burr McIntosh, who has been entertaining soldiers in France, is now touring the battlefields.

Gladys Wilson, xylophonist, is breaking in a new act out of town. Bob Baker is handling it.

Edward Nicander has been re-engaged for the cast of "Keep It to Yourself" for next season.

George Kinnear has gone to Newport News to open a new stock company for the summer.

Madge Berny, of the Opera Comique, Paris, will be seen in the new Winter Garden show.

Ted Doner is the father of a baby boy who will be known to the world as John Elliott Doner.

Lola Merrill has recovered from a recent operation and is doing well. She is at Long Branch.

Loubovska, the dancer, returned to New York last week to start on her first motion picture.

Adolph Treidler has been engaged by William Harris, Jr., to do a poster for "East Is West."

Dorothy Mortimer has been engaged to play the ingenue in "Nightie Night" for Adolph Klauber.

Jerry Herzell is playing Hughie Conn's role with Roger Imhoff and Company's "Pest House" act.

ABOUT YOU! AND YOU!! AND YOU!!!

Carson and Willard, booked by Bob Baker, have been given a route of the entire Loew Circuit.

Jessie Glendenning was married last week to Lieutenant R. L. Baggs, just returned from Siberia.

Jacques Jones, a professional dancer at Terrace Garden, was married to Thomas Hopkins last week.

Jane Houston will return to New York next week with her husband, whom she went abroad to marry.

John Harwood not only has a part in "Wedding Bells" to study, but is busy rehearsing "Curiosity."

James Horan, the vaudeville author, has been commissioned by Will Morrissey to write his next production.

Mollye Picon, an actress, was married last week to Jacob Kalich of Boston, a theatre owner in that city.

Edgar Selwyn will return to the stage next season in a play that he adapted, called "Pierre of the Plains."

Frederick Warde has just celebrated his fiftieth year before the footlights. He plans another season next fall.

Edgar Allan Woolfe is finishing "Roley Boley Eyes" at Schroon Lake. Eddie Leonard will star in it next fall.

Sam Gold, of Gold, Reece and Edwards, was recently injured at Roanoke, Virginia, while entering an elevator.

Christina Perara, a Spanish dancer who was with the "Land of Joy," has taken up her residence in Los Angeles.

Mabel Lazzare is supporting Bert Wilcox and Josephine La Croix in "Cold Coffee," staged by Hans Robert.

Robert Howard has replaced Herman Fuchs as treasurer of the Central Theatre. He has just returned from France.

Florence Edney, of "She's a Good Fellow," has been signed by A. H. Woods for a new production next season.

Sybil Vane has been engaged by John Cort, for Eddie Leonard's "Roley Boley Eyes" company, opening in August.

Henry Clive, the artist, has gone to Paris to get "atmosphere" for new designs and setting for next year's "Follies."

Jack McGowan has been engaged to appear in a new production by Joe Weber. Wilfrid Clark will also be in the cast.

Maurice Kussell has returned from the Coast and been signed to play the leading role in Charles Maddock's "Rubeville."

Lester W. Sager, formerly of the Shuberts' staff, is now connected with Sheik Hadhi Tahar in the production of acts.

Rutan and Rosetta, formerly of Rutan's Song Birds, are doing a new singing act in vaudeville, booked over the Keith time.

Maxine Elliot is on her way to London to visit her sister Gertrude, who is appearing there in "The Eyes of Youth."

Matthew C. Woodward is adapting "La Griffe" and "In the Night Watch" for the Shuberts, who will produce them next season.

Al. Raymo and Johnny Crossby are presenting a new "wop" comedy song and talk act out of town. Booked by Bob Baker.

Margaret Lawrence will be seen in the leading role of "Wedding Bells," which Selwyn and Company will produce next season.

Frank Carter, the husband of Marylyn Miller, has been engaged for "Love Insurance" next season. Henry W. Savage will pay the bill.

Fred Tiden is replacing Robert Edeson in the cast of "The Good Bad Woman," now touring. Edeson has another contract for next season.

Floy Murray, who has been appearing with Doris Hardy, has just inherited $80,000 through the death of her uncle, Benjamin Murray.

Edith Mason and Giorgio Polacco, both of the Metropolitan Opera Company, one a singer, and the other a conductor, were married last week.

Edward Peple has completed a three-act comedy drama entitled "Her Birthright," which Edward MacGregor plans to produce here next Fall.

Mr. and Mrs. Claude M. Roode are celebrating the advent into their home in Schenectady, N. Y., of a baby boy. The infant arrived on June 22.

George H. Nicolai left on Saturday for his summer home at Bass Rocks, Gloucester, Mass., where he will spend the month of July golfing and fishing.

Arthur James, publicity director for the Fox Films Corp., was initiated into the Order of the Mystic Shrine, Kismet Temple, Brooklyn, last week.

William Ketnick has been engaged by the Allardt Theatrical Advertising Company of Chicago and is doing work exclusively for that organization.

Fred Ackerman, of the Majestic Theatre box office, Chicago, will leave for a vacation of two weeks, to be spent in the woods of Wisconsin, on July 13.

Dorothy Coulter, singer and dancer with "The Suffragette Review," has undergone an operation at the American Theatrical Hospital, Chicago, and is improving.

Guy Magley and Peggy Smith, recently married, are breaking in a new dancing act out of town. The latter was formerly with the late Harold Du Kane's dance act.

Jean Troupman has returned to the cast of "Listen Lester." She left some time ago to marry, but the parents of her husband are now attempting to annul the marriage.

Bart McHugh, Jr., son of the Philadelphia agent of that name, was operated upon last week for blood poisoning. The operation proved successful and the boy is recovering.

Madame Yorska sailed on the Touraine last week en route for Paris, where she will appear in French plays during the Summer. She will return to America next season.

Thomas J. Johnson, Victoria Holt, F. W. Wadsworth, Violet Morris, Margaret Nease, James P. Lewis, Walter Terry and James Burns are all recovering from illness in Chicago.

Mabel Whitman, who, on June 15, was forced to leave the bill at the Delancy Street, will resume work in the near future, being on the road to recovery at St. Vincent's Hospital.

Carroll McComas, who has just returned from the other side, has been signed for next season to appear in "Nighty Night" for Adolph Klauber, who will present the show in New York next fall.

Barbara Gillen, who underwent an operation last week at the Miserocordia Hospital, is on the road to recovery and is improving rapidly. She was in "Canary Cottage" a few seasons ago.

Peggy Wood has made arrangements with the Shuberts to be co-starred with Donald Brian and Wallace Ettinger in "Buddies," George V. Hobart's new play which the Selwyns will produce.

Eleanor Fisher has sued Dan Kussell of Chicago for injuries which she claims was sustained in an accident while she was a passenger in a car which he was driving. Kussell is now in New York visiting friends.

Bierling Hull, who claims to be an imitator of Houdini, was arrested recently on the charge of attempting assault and battery on the person of Arthur Hoppe, and annoying the latter's sixteen-year-old daughter.

James Block, who is well known in music publishing circles in Chicago, is back from France, where he has seen service with the A. E. F. He intends to make his return to the profession before next month.

James E. Cooper, Klein Brothers, Solly Ward, Virginia Ware, Sam Howe, Stewart and Neff and Lew Welch & Co. aided at a benefit for Father Brady in St. Michael's Church at Seaside, Rockaway, last week. Charles Robinson arranged the performance.

Nan Helperin, Tarzan, Solly Ward, Mlle. Marguerite, Esther Walker, Cunningham and Clements, James Thornton, Jazzarimbo Band, Yerkes, LaVine and Cross, Marguerite Calvert and Newport and Stirk were in the concert at the Winter Garden last Sunday.

Lew Watson, manager of the Orpheum Theatre, Patterson, N. J., after a successful season of forty weeks, which closed on May 24, is enjoying his vacation. He is now in Atlantic City, at the Kentucky Hotel, and intends to stay there two weeks more.

Ezra Gershwin, brother of George Gershwin, the composer of "La La Lucille," who has been a student at Columbia University, left last week for Pittsburgh, where he will become treasurer of the Maurice B. Lagg Circus, now showing in that vicinity.

June Edwards, formerly with the late Harold Du Kane's dancing act, is rehearsing a new act at Bryant Hall. Some weeks ago she broke in an act similar to the one which she did with Du Kane, but abandoned it. With her now are Olga Marwig and Willis Maxell.

Berthe Bibei, typist and stenographer in the office of Lewis and Gordon, made her dramatic debut last Saturday night at the Wadleigh High School, where she appeared in a two-act play called "The Untangled Toe," presented under the auspices of the Community Dramatic Association.

"Chic" Sale, Ed Wynn, Jack McGowan, Maurice and Walton, Dorothy Fallis, Andrew Mack, Jack Inglis, Sophie Tucker and Ziegfeld's Syncopated Orchestra appeared at the performance at the Hudson last Sunday night for the benefit of unfortunate members of the Tank Corps. The Tank Corps Club arranged it.

Ed. Wynn, Nan Halperin, Elizabeth Brise, Sophie Tucker, Marie Nordstrom, Miss Walker, Dorothy Follis, De Lyle Aldas, Dooley Brothers, Scottish Bagpipers, Dabney's Syncopated Orchestra, Jack Inglis, Mack McGowan, Walda Bennett, Bentley and Murphy, Walter Scanlon, Homer Sisters, Wanetta Fawn, Tom Brown's Saxophone Band, Police Glee Club, Catherine Cullen, O'Brien and Williams, Georgia O'Ramey and Evan Burroughs Fontaine are performers who appeared at the benefit performance for members of the Tank Corps at the Hudson Theatre last Sunday night.

A SURE POP, 100 TO 1 BET!

FIRST FEIST HIT FRO

FRIE

Words By HOWARD JOHNSON and GEO. W. MEYER

The Oriental Tune You Hear Everywhere

SAND DUNES

By BYRON GAY

Another "Hawaiian Butterfly," Melody By the Same Composer.

JERRY

Words by DANNIE O'NEIL Music by BILLY BASKETTE

The lure of mysteri s with live Am ric

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(HE CAME FROM H

By HAROLD WE

The new song hit they're d nci humming and whis ng

Exceptional Novelty Rag Song! Better T an

ANYTHING IS NICE IF IT COM

Words by GRANT CLARKE Musi by

BOSTON 181 Tremont Street
MINNEAPOLIS Lyric Theatre Building
SEATTLE 301 Chickering Hall
NEW ORLEANS 115 University Place
ST. LOUIS Calumet Building
SAN FRANCISCO Pantages Theatre Building
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A Stone's Throw From the Palace Theatre

FR OUR NEW HOME

NDS

Music By JOS. H. SANTLY

GREATEST BALLAD HIT IN YEARS

eri s China, blended
Am rican pep!

NG

OM HONG KONG)
OL WEEKS

re cing and singing and
his ng everywhere

The Big Chicago Hit. Better than "Strutters Ball"

AT THE HIGH BROWN BABIES BALL

By BENNIE DAVIS, SID ERDMAN and ERNIE ERDMAN

She Brought Doughnuts to the Doughboys and Proved Herself a Sister to the Red Cross Girl

SALVATION LASSIE OF MINE

By CHICK STORY and JACK CADDIGAN, writer of "Rose of No Man's Land"

er an "Peaches Down in Georgia"

OMES FROM DIXIELAND

usi by MILTON ACER and GEO. W. MEYER

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FOREIGN NEWS

WAR CAUSES THE ACTORS TO RESORT TO TRADE UNIONISM

Amateurs and Novice-Managers Help to Keep Down Salaries—Star System Also Aids in This Direction—Scene Shifters Are Much Better Paid Than the Average Players

PARIS, Fr., June 24.—The World's War has worked havoc with the people of the French theatre and is directly responsible for bringing about a unity among actors, which, a few years ago, was deemed impossible, and has caused them to join the Trades Union ranks. The Actors' Association, formed several years ago, while it met the requirements at the time of its organization, does not meet them today and the players have taken the more advanced step for what they believe to be their self-preservation.

The conditions of the French stage have undergone a radical change since the Boche in July, 1914, began his invasion of Belgium which was not to stop until nearly all of Europe was involved in the conflict. This change has been mainly due to the fact that a large majority of the actors, authors and managers of that day, trained in their several callings, were called to serve their country in some capacity.

By their going the stage was left open to amateurs, while the business of the theatre offered an opportunity for the inexperienced men of means to enter a field that promised large returns. Both took advantage of the opportunity offered and the result is that, while experience marked the people of the theatre previous to 1915, the lack of it now predominates.

Many of the thatrical pople who went to war never returned. Others are cripples unfitted for their work and their places are filled by those who, through some vagary of fortune, were permitted to evade bearing their share of the war burden.

Some of these embryonic thespians had been pupils of a dramatic school. Others had none. But all aimed to fill the places of those who had earned the title of artist.

With this influx of amateurs and speculators, salaries were not only not raised to meet the increased cost of living but were often cut.

The Actors' Association, through its president, M. Huguenet, did succeed in getting several concessions from the managers, among which was a Board of Arbitration, composed of three actors and three managers, to which all disputes were referred. But the Association has not been able to get the managers to agree to a standard contract, which the atcors proposed and which calls for a minimum wage of $2 for each and every performance.

It is impossible for anyone to live in Paris at the present time on less than $1.50, and yet the less important people of the stage receive only from 50 cents to $1.50 a performance. From this figure the salary increases up to only a fair sum for the leading principals.

There is another cause of underpayment of the French actor, and this is the **Star**-system, which has grown to alarming proportions in the last four years—a system in vogue at nearly all of our first-class theatres. These stars receive from $100 a performance up, which is frequently as much and sometimes more than all of the supporting members of the company receive.

The actor wants better pay. Today he is the poorest paid person about a theatre. The stage hands, scene shifters and mechanics, all of whom are unionized, are in receipt of much higher pay than the large majority of players, and it is in the hope that they will at least get as much as the stage crew workers that the actors have turned to Trade Unionism and making their demands.

OLYMPIA OPENS IN DECEMBER

LONDON, Eng., June 28.—The Olympia will start the Winter season early in December with a Victory Circus and Allied Fair, at which will be seen American, French, Italian, Belgian and British equestrians. Fred Wilkins, originator of the American roller skating rink in the Olympia, will direct the enterprise.

VESTA TILLEY TO RETIRE

LONDON, Eng., June 26.—Vesta Tilley (Lady de Frece) announces that she will soon retire from her active music hall work, but before doing so will make a final provincial tour and a last appearance in London to say "farewell" to her many friends.

TO REVIVE "MR. MANHATTAN"

LONDON, Eng., June 27.—Julian Wylie is making arrangements to revive "Mr. Manhattan" for a tour of the music halls, giving twice-nightly performances. Fred Duprez will play the role created by Raymond Hitchcock.

THEATRE MAN PROMOTED

LONDON, Eng., June 27.—Fred Shaw, for several seasons attached to the business force of the Empire, Rotheram, has been promoted to be general manager of that house.

CHARLOT SIGNS ETHEL LEVEY

LONDON, Eng., June 26.—Andre Charlot has engaged Ethel Levey for his forthcoming revue at the Prince of Wales Theatre.

SHAKESPEARE FOR HOLBORN

LONDON, Eng., June 26.—Charles Gulliver, managing director of the London Theatre of Varieties, Ltd., is negotiating with Ben Greet for the production of Shakespearean dramas at the Holborn Empire for matinees. The variety performances will, of course, be continued in the evenings.

ASCHE BUSY ON NEW PLAY

LONDON, Eng., June 29.—Oscar Asche is busy preparing his new Oriental play for production at the Alhambra, which has not as yet been named. The dialogue and lyrics of the work are from the pen of Dornford Yates, while Grace Torrens and John Ansell are responsible for the music.

FILMS GET LAUDER

LONDON, Eng., June 28.—Sir Harry Lauder, upon his return to this country, will appear in pictures, two-reel comedies chiefly. Incidentally, he will take over the personal management of his six farms on his Glenbrauter estate in Argyllshire.

LILY BRAYTON RECOVERING

LONDON, Eng., June 29.—Lily Brayton, (Mrs. Oscar Asche) is recovering from her recent severe illness and hopes to be back in the cast of "Chu Chin Chow" at His Majesty's Theatre.

RAISE AUTHORS' ROYALTIES

PARIS, Fr., June 26.—Maurice Bernhardt, and M. M. Gavault, Hertz. Coquelin and Mason have raised the author's royalties at the Sarah Bernhardt, Odeon, Port St. Marti nand Trianon Theatres.

FIRE GUTS KINGSTON EMPIRE

LONDON, Eng., June 30.—The Kingston Empire has been visited by a disastrous fire, the damages of which are placed at between $15,000 and $20,000. The fire was first discovered at 12.30 A. M., but that it had been burning for some time was evidenced by the fact that soon after the flames were first noticed the cupola collapsed and the roof fell in. The cupola, which raised about 60 feet above the main building, was used as a watch tower during the German air raids over London. The outside of the theatre is little damaged but inside the place is wrecked so far as the auditorium is concerned. The roof and the cupola fell on the gallery and demolished it, and while the pit and first tier show less destruction they are in a sorry condition. The stage, however, is intact. The origin of the conflagration has not been determined. This is the second fire that has occurred in this theatre the first having destroyed the stage in April, 1914. No lives were lost but the firemen rescued a number of performing parrots and other birds and a dog belonging to one of the acts playing the house.

KNOCKS AMERICA IN LONDON

LONDON, Eng., June 26.—Maxim P. Lowe, of the Lowe-Bakos Corporation of Managers and Promoters of New York, who is here on a business trip, in an interview, knocked American vaudeville business methods and American audiences. He said England was far ahead of the United States in these matters, as the artist works under much superior conditions in this country, while our public are loyal to stage favorites and do not forget them and push them aside for new comers. (Up to the present, Lowe has engaged Kathleen Martyn, Dorothy Jordan and Lydia Kyasht, from the Russian Ballet, to appear in American film productions.

TO BUILD IN NORTHAMPTON

LONDON, Eng., June 26.—Ben Hill, formerly stage manager of the Northampton Hippodrome, is the head of a corporation which will build a cinema theatre on a site in Northampton occupied for military purposes during the war. The house, when completed, will have 1,200 seating capacity and will be the largest house of the kind in the city.

NEIGHBOUR QUITS BUTT

PARIS, Fr., June 29.—E. H. Neighbour has given up the position of manager of Sir Alfred Butt's Mogador Palace and will, in future, devote his entire time to the Alhambra, which he has directed for the last fourteen years. E. Rottenbourg, of the Standard Vaudeville Agency, London, succeeds Neighbour at the Palace.

NEW MUSIC HALL FOR PARIS

PARIS, Fr., June 25.—Sir Walter De Frece and E. H. Neighbour have secured a site near the Montparnasse railway station on which they will erect a Music Hall. Building operations will begin at once and it is expected the house will be ready for opening about the first of the year.

TO GIVE OFFENBACH OPERA

PARIS, Fr., June 27.—M. G. Trarieux, the new manager of the Gaite, will open the house next season with "La Belle Helene." This will be the first Offenbach production in Paris in several years.

TO LECTURE ON ROSTAND

PARIS, Fr., June 24.—Mme. Bernhardt has left for Lyons and Marseilles. She intends to give a series of lectures on Rostand in each city.

BREVAL RE-APPEARS

PARIS, Fr., June 25.—Lucienne Breval, who has not sung at the Opera for several months, is making her re-appearance in "The Damnation of Faust."

COCHRAN HAS THREE NEW PLAYS

LONDON, Eng., June 27.—Charles B. Cochran has three new musical comedies which he will produce next season. The first to claim his attention is "Afghar," adapted for the English stage by Fred Thompson with lyrics by Douglas Furber, and music by Charles Cuvilliet. This will be presented in September

This will be followed in October by "Maggie," also adapted into English by Fred Thompson. The lyrics of this work are by Adrian Ross and the music by Marcel Lattes.

At which of the Cochran houses these will be given has not been decided upon. In November, at the Garrick, "The Eclipse," a new work by Fred Thompson and Phillips Oppenheim, Lyrics by Adrian Ross and David Birnaby and music by Herman Darewski and Melville Gideon, will receive its first production.

HOT WEATHER HURTS THEATRES

LONDON, Eng., June 30.—The summer weather has had an appreciable effect upon the London theatres, variety and dramatics. Most of the music halls have been well patronized but there has been a noticeable absence of the over-crowding so apparent up to a few weeks ago. Weather conditions seem to have effected the dramatic houses more than the halls and several attractions have closed. In this closing class are "Victory" at the Globe; "The House of Peril" at the Queens; "Judith" at the Kingsway; " In the Night Watch," at the Oxford; "The Law Divine" at Wyndham's, and "Scandal," at the Strand. The revival of "Romeo and Juliet" has also come to an end at the Lyric.

LONDON TO SEE "LISTEN LESTER"

LONDON, Eng., June 29.—Perry Burton, having closed with Mr. and Mrs. Coburn, as general manager of "The Better 'Ole" companies, has returned to England with the English rights of "Listen Lester" and several other American plays. "Listen Lester" is to be brought to London, with the original company, as soon as its run ends at the Knickerbocker Theatre, in New York, the production to be made by arrangement with John Cort. From Cort Burton has also secured the disposing rights to "Flo Flo" and "Fiddlers Three." Burton also has options on "The Magic Mill" and "Cambyses," both by American playwrights.

MADGE TITHERAGE GETS DIVORCE

LONDON, July 1.—Madge Titherage who has been seen in America in "The Butterfly on the Wheel" has been granted a divorce from Charles George Quatermain, her actor husband. She proved that he had been both cruel and unfaithful to the satisfaction of the court and was granted the decree.

PORTSMOUTH THEATRE REOPENS

LONDON, Eng., June 25.—The Princes' Theatre, Portsmouth, which was closed four weeks' for repairs, has re-opened with the Portsmouth Royal Stock Company, headed by Madge McIntosh and Edmund Willand. "Leah Kleshna" was the opening bill.

ROYALTY ATTENDS BENEFIT

LONDON, Eng., June 26.—Princess Marie Louise was present at the matinee benefit today at the Finsbury Park Empire, given in aid of the Hon. Evelina Haverfield's Fund for Disabled Serbian Soldiers.

DORIS KEANE GOING HOME

LONDON, Eng., June 24.—Doris Keane, who has been absent from America for several years will visit her native country for a holiday. She will return to England in the Autumn.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Marie Dressler—"Kiss Me"—Bernard & Duffy—Leightner Sisters & Alexander—Franklyn Ardell—Four Harmony Kings—Eddie Foyer—Gigi & Vadi.

Riverside—Burns & Frabito—Paul Decker Co.—Sybil Vane—Chas. King & Girl—Ivan Bankoff Co.—Ben Welch.

Royal—U. S. Atlantic Fleet Jaz Band—Arthur Havell Co.—Kartelli—Howard & Clark—Lillian Fitzgerald—Millette Sisters—H. & G. Ellsworth.

BROOKLYN, N. Y.

Bushwick—Jennie Middleton—Curzon Sisters—Andrew Mack—Williams & Wolfus—Roland Travers Co.—Stan Stanley Co.—Bert Fitzgibbons—Una Clayton Co.—Rigoletto Bros.

Orpheum—Larry Reilly Co.—The Sharrocks—Emma Carus.

New Brighton—Laurie & Bronson—Mayo & Lynn—Toto—Jack Norworth—McMahon, Diamond & R.—Gretchen Eastman Co.—Wilfred DuBois—Stone & Kalisz.

Henderson's—Phina & Picks—Ruth Roye—The Levolos.

Rockaway—Blanch Ring Co.

BOSTON, MASS.

Keith's—Ashley & Skipper—Creole Fashion Plate—Ciccolini—Juson & Haig—Jas. Lucas Co.—Four Bolses—Eddy Duo—Ernest Evans Co.—Frank Mullane.

BUFFALO, N. Y.

Shea's—Venita Gould—Jack Hanley—Whiteside Sisters—Arnaut Bros.—The Leightons.

CLEVELAND, OHIO.

Hippo.—Adroits—John Dunsmuir—Little Hip & N.

DETROIT, MICH.

Temple—McCormack & Millen—Eadie & Ramsden—Mason, Keller Co.—The Novellos—Kane, Morey & Moore—Pistel & Cushing—Edith Clifford—The Duttons.

GRAND RAPIDS PARK.

Park—Dare Bros.—Libonati—H. & A. Seymour—Margaret Young—Phina & Co.

PHILADELPHIA, PA.

Keith's—Lillian Herlein—Regay & Sheehan—Sinclair & Gasper—"Ideal"—Gibson & Connelli—"Act Beautiful"—Lou Holtz—Rockwell & Fox—Al Herman—Swan & Swan—Brenden & Burt.

PORTLAND, MAINE.

Keith's—Marion Harris—Countess Verona—Moran & Mack—"Somewhere with Pershing"—Four Casting Wards—Cecil & Bernice.

WASHINGTON, D. C.

Keith's—Apollo Three—Geo. A. Moore—Lucille Cavanagh—Misses Campbell—Irving Fisher—Regay & Lorraine Sisters—A. & M. Clark.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Leona La Mar—Toney & Norman—Bradley & Ardine—Erwin Connelly & Co.—Gelli Troupe—Gallerini Sisters—Mr. & Mrs. G. Wilde.

State Lake—Mosconi Bros.—"Old Soldier Fiddlers"—"Current Fun"—Ruth Budd—Bert Swor—Winona Winter—Three White Kuhns—Frances Kennedy.

LOS ANGELES, CAL.

Orpheum—Sheila Terry & Co.—Barnes & Crawford—Lloyd & Wells—Madge Maitland—E. T. Alexander—Swift & Kelly—Morgan Dancers.

SAN FRANCISCO, CAL.

Orpheum—Nellie Nichols—Morris & Campbell—Dave Ferguson & Co.—Bronson & Baldwin—Williams & Mitchell—Nathan Bros.—Brahm Vandenberg—Frank Dobson & Co.

PROCTOR CIRCUIT

(Week of June 30)

NEW YORK CITY.

81st Street—Ralf Faulkner—La Mont Trio—Nora Norine—Brown's Dogs—Flo Henry & Co.—Wilbur Sweatman—Margaret Padula—Alexander Aparks & Co.—"Meanest Man in the World"—Gypsy Trio.

WHITE PLAINS, N. Y.

Haven & Brantz—Stanley & Phillips—Stanley & Moore—Williams & Bernie—Martin & Twist—Herman & Tucker—Harry Oaks Co.—May & Mack.

BROOKLYN, N. Y.

Halsey—Barlow & Bennett—Delea & Orma—Three Melfords—Ellinda Tiffany—"Rough on Rufus"—Bob Tenny—Stanley & Phillips—Early Laight Co.—Hunter Chick & Hunter—Five Honey Girls.

Prospect—Arnold & Florence—Williams & Wolfus—Subers & Romaine—McConnell & Austin—Lillian Fitzgerald—Tivoli Girls—Frank Stafford—Jas. Savo & Co.

ALBANY, N. Y.

Top & Bottom—Coy De Trickey—Mrs. Wellington Sur.—Al Shayne—Hadji Samboli Co.—Gilbert & Saul—Billy Rogers—Anderson & Burt—Calvin & Wood—"Every Sailor."

BINGHAMTON, N. Y.

Three Friends—Devoy & Dayton—Florenzo Duo—Chinka Pana—Raymond Wiley & Co.—Belle Sisters.

CHESTER, PA.

Challen & Keke—Helen Vincent—Maggie LeClair—Lieut. Brown—"Love of Mike"—Four Roses—"Indoor Sports"—Harry Gouldon—DeLeon & Davis—Payton, Howard & Lisette.

CAMDEN, N. J.

Four Roses—Harry Goulson—"Indoor Sports"—DeLeon & Davis—Payton, Howard & Lizette—Helen Vincent—Chellen & Keke—Maggie LeClair Co.—Peck & McIntyre—"Love of Mike."

ELMIRA, N. Y.

Chinka Pana—Belle Sisters—Jack Atkins—"Here and There"—Flying Henrys—Bert & Elsie Mathews—DeVoy & Dayton—Burt Earle & Girls.

HAZLETON, PA.

Adele—Van & Carrie Avery—Chas. Martin—Canton Trio—Ed Hastings—Vanorden & Fallows—"Half Past Two."

HOLYOKE, MASS.

Raymond Wilbert—Sinclair & Gasper—A. Belle & Co.—Ashley & Skipper—Asaki Troupe.

ITHACA, N. Y.

Flying Henrys—Raymond Wiley—Burt Earl & Girls—Three Firends—Jack Atkins—"Here and There."

LANCASTER, PA.

Chester Johnstone—Warren & Wade—Peck & McIntyre—Meryl Prince Girls—Helen Miller—John McGowan & Co.—Three Kings—"Harmony Club."

PITTSBURGH, PA.

Frederick the Great—Johnson & Crane—Stoddard & Hynes—Richard Lee"—Valley of Moon"—Jeannette Childs—McCormack & Winhill—The Valdons.

PATERSON, N. J.

Bobby Heath Revue—Wilfred DuBois—Peggy Worth & Co.—Winchill & Dean—LaEmma & Boyd—E. Tiffany—Fox & Ward—McCarthy Sisters—Berzac's Circus.

SYRACUSE, N. Y.

Temple—Petty Reat Bro.—Peterson, Kennedy & M.—Mabel & J. Dove—Langford & Fredericks—Walter Weems—Capt. Betts Seals—Chief Tenderhoe—Florenze Duo—Hudson & Jones—Barry McCormack—"Oh Teddy."

SCHENECTADY, N. Y.

Homer Romaine—O'Neill & Keller—"Oh Teddy"—Petty Reat & Bro.—Peterson, Kennedy & M.—Langford & Fredericks—Walter Weems—Capt. Betts Seals.

TRENTON, N. J.

Helen Miller—Van Orden & Fallows—John McGowan Co.—Jerome & Herbert—Harmony Club—Adele—Warren & Wade—Van & Carrie Avery—Chas. Martin—Bobby Heath & Co.

TROY, N. Y.

Gilbert & Saul—Billy Rogers—Anderson & Burt—Valvin & Wood—"Every Sailor"—"Top & Bottom"—Coy DeTrickey—Mrs. Wellington Sur.—Al Shayne—Hadji Samboli Co.

TORONTO, CANADA.

Crescent Trio—Noble & Brooks—Nancy Boyer & Co.—Duvall Symonds—The Leightons—Hill & Ackerman.

UNION HILL, N. J.

May & Mack—Wallace & Duball—Harry Oaks Co.—American Girls—Martin & Twist—Haven & Frantz—Stanley & Moore—Miller & Cook—Art Smith—Williams & Bernie.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli—Elliott & West—Leon Varuara—"Not Yet Marie." (Last Half)—Adler & Dunbar—"Memories"—Billy Glason.

Plaza—Feiber & Small—"Let's Get Married." (Last Half)—E. Wayne Beeman—Moore & Sterling—Foley & O'Neil.

HARTFORD, CONN.

Palace—Frank Gould—Mary Howard & Co.—Fern & Davis—Mary Haynes & Co.—Gypsy Steppers—Jack Alfred & Co. (Last Half)—Enos Fraser—Phillips & Fern—Luckie & Harris—"Bride Shop."

NEW HAVEN, CONN.

Adler & Dunbar—Richards & Simmons—Four Earls. (Last Half)—Leon Varuara—"Not Yet Marie."

Bijou—Moore & Sterling—Foley & O'Neil. (Last Half)—Elliott & West.

SCRANTON, PA.

Poli—South & Toban—Paula & Purcelle—Wayne & Warren Girls—DeLeon & Davies—Johnson, Baker & Johnson. (Last Half)—McKinty Kids—Milani Five.

WATERBURY, CONN.

Poli—Enos Fraser—Marie Sparrow—Luckie & Harris—"Bride Shop." (Last Half)—Feiber & Small—Kuma Four—Richards & Simmons—Gypsie Steppers.

WORCESTER, MASS.

Poli—E. Wayne & Beeman—Phillips & Fern—"Memories"—Sam Hearn—Kuma Four. (Last Half)—Fern & Davis—Mary Haynes & Co.—Four Earls.

Plaza—Eddie Phillips—Ely's New Black & White Revue. (Last Half)—Marie Sparrow—Mary Howard & Co.—"Fashions DeVogue."

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Francis & Wilson—Juggling Nelson—Ford & Goodrich—Norton-Sher Co.—Jack Reddy—Dorothy Richmond & Co.—Patrick & Otto—Marlo & Duffy. (Last Half)—Aldine & Wright—Evelyn Bates—Martin & Courtney—Baker & Rogers—"The Owl"—Le Vey & Weist—Arthur Sullivan & Co.—Morris & Weston—Reddington & Grant.

Boulevard (First Half)—Le Veaux—Tom & Grace Harvey—Octavia Handworth & Co.—Dietrich Vincent—Chyo & Chyo. (Last Half)—Marlo & Duffy—Renard & Jordan—Bevan & Flint—"Rose Revue."

National (First Half)—The Parshleys—"Two Misfits"—Mabel Whitman & Boys—Bevan & Flint—Reddington & Grant. (Last Half)—Three Maxims—Howard & Jenkins—Peggy Brooks—Deitrich Vincent.

Orpheum (First Half)—Juggling De Lisle—Evelyn Bates—Renard & Jordan—Garson & Willard—"Just a Girl." (Last Half)—Equillo Bros.—Jack Reddy—Ford & Goodrich—Dorothy Richmond & Co.—Manning, Fealy & Knoll—Oklahoma Four.

Ave. B. (First Half)—Two Howards—Grace Lennard & Co.—Frank Bush. (Last Half)—O. K. Legal—Story & Clark—Cook & Vernon—Frazer, Brown, Harding.

Delancey St. (First Half)—Burns & Clifton—Peggy Brooks—Cook & Vernon—"Rose Revue"—Manning-Fealey-Knoll—Aerial La Vails. (Last Half)—Juggling De Lisle—Rice & Graham—Ted Healey—Maurice Samuels & Co.—Patrick & Otto—Chyo & Chyo.

Greeley Sq. (First Half)—Rose & Shaw—Quinn & De Rex—Howard & Jenkins—"The Harmless Bug"—Billy Schoen—Equillo Bros. (Last Half)—Le Veaux—Lon & Grace Harvey—Octavia Handworth & Co.—Carson & Willard—Hirshima Bros.

Victoria (First Half)—Paul & Pauline—Baker & Rogers—Cook & Oatman—Nell McKinley—Oklahoma Four. (Last Half)—Rose & Shaw—Gertrude Rose—"The Harmless Bug"—Brady & Mahoney—"Just a Girl."

Lincoln Sq. (First Half)—Aldine & Wright—Ted Healy—"Mimic World." (Last Half)—Quinn & De Rex—Three Rozellas—Billy Schoen.

Fulton (First Half)—Three Lordens—Josephine Leonhardt—Maurice Samuels—Tabor & Green. (Last Half)—The Parshleys—Two Misfits—Cook & Oatman—Manning, Fealy & Knoll—Aerial La Vails.

BROOKLYN, N. Y.

Metropolitan (First Half)—Harishima Bros.—Bennington & Scott—Arthur Sullivan & Co.—Pisano & Bingham—"The Owl." (Last Half)—Burns & Clifton—Van & Tunis—Hugh Norton & Co.—Nell McKinley.

DeKalb (First Half)—Three Herbert Sisters—Le Vey & Weist—Three Rozellas—Morris & Weston. (Last Half)—Francis & Wilson—Josephine Leonhardt—Pisano & Green—Three Lordens.

Warwick (First Half)—Emmett & Moore—Frazer, Burns & Harding—Judge & Gall. (Last Half)—Adonis & Dog—Henderson & Halliday—Keegan & O'Rourke—Frank Busch.

Palace (First Half)—Musical Chrysties—Keegan & O'Rourke—Conroy & O'Donnell. (Last Half)—Juliette Busch—"Mimic World."

BALTIMORE, MD.

Walsh & Austin—O'Brien & Southern Girls—Adrian.

BOSTON, MASS.

(First Half)—Keene & Foxworth—Lillian Ruby—Arthur De Voy & Co.—Thos. Potter Dunn—Nettie Carroll Troupe. (Last Half)—Breakaway Barlows—Harrison & Burr—Exposition Jubilee Four—Henshaw & Avery—Ward & King.

FALL RIVER, MASS.

(First Half)—Breakaway Barlows—Harrison & Burr—Henshaw & Avery—Ward & King—Exposition Jubilee Four. (Last Half)—Keane & Foxworth—Lillian Ruby—Arthur De Voy & Co.—Thos. P. Dunne—Nettie Carroll Troupe.

HAMILTON, CANADA.

Whitney's Dolls—Goetz & Duffy—Herbert Brooks—Julian Hall—Ambler Bros.

MONTREAL, CANADA.

Marshall & Welton—Malcolm & Le Mar—Armstrong & Smith—Carl McCullough—Jordan Girls.

NEW ROCHELLE, N. Y.

(First Half)—Jimmie Parker—Ward & Pryor—Hyman Adler & Co. (Last Half)—Musical Chrysties—Conroy & O'Donnell.

PROVIDENCE, R. I.

(First Half)—Smiletta Sisters—Lang & Shaw—Ronair & Ward—Hawthorne & Cook—Stanley & Mazie Hughes. (Last Half)—Goldie & Ward—Jimmy Reynolds—Harry Mason & Co.—Sampson & Douglas—Hubert Dyer & Co.

SPRINGFIELD, MASS.

(First Half)—Goldie & Ward—Jimmy Reynolds—Harry Mason & Co.—Sampson & Douglas—Hubert Dyer & Co. (Last Half)—Smiletta Sisters—Lang & Shaw—Ronair & Ward—Hawthorne & Cook—Stanley & Mazie Hughes.

TORONTO, CANADA.

Smith & Tosel—Connolly & Francis—Hudler, Stein & Phillips—Resista—Friend & Downing—Chalfonte Sisters.

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—Golden Troupe—Marie Fitzgibbon—Le Grohs—Chisholm & Breen—Panama Trio—Lorsch & Russell.

REGINA AND SASKATOON, CAN.

Pantages—Jarvis Revue—Ad Wohlman—Porter J. White & Co.—Anita Arliss—Canfield & Rose—Morak Sisters.

EDMONTON, CAN.

Pantages—Little Lambs—Retter Bros.—Ray Coulin—Imperial Quintette—Ray & Emma Dean—Three Romanoff Sisters.

CALGARY, CAN.

Pantages—The Shattucks—Bobbie Henshaw—Gilrain Dancers—Rialto Quartette—Joe Jackson—Gaylord & Herron.

GT. FALLS AND HELENA, MONT.

Pantages—"Her Left Shoulder"—Florence Rayfield—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

BUTTE, MONT.

Pantages (4 Days Anaconda and Missoula 1 Day)—Brosius & Brown—Dorothy Lewis—Richard the Great—"Hello People, Hello"—Ball & West—Stewart & Olive.

SPOKANE, WASH.

Pantages—Submarine F-7—Juliet Dika—The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Green & Pugh.

SEATTLE, WASH.

Booth & Leander—Lawrence & Edwards—"Revue de Luxe—Leroy & Dresner—Primrose Minstrels—Harris & Noland—Singer's Midgets.

VANCOUVER, B. C.

Pantages—Amoros & Obey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—"Song & Dance Revue."

VICTORIA, B. C.

Pantages—Diaz & Monks—Nadell & Pollette—Cliff Clark—Leila Shaw & Co.—Empire Quartette—Joe Fenton & Co.

TACOMA, WASH.

Pantages—Monroe & Grant—Sam & Ada Beverly—Four Rennees—Joe Darcy—Kelly Field Players.

PORTLAND, ORE.

Pantages—Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josehipne Davis—Cook & Lorens—Teeter Septette.

SAN FRANCISCO, CAL.

Pantages—Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

OAKLAND, CAL.

Pantages—Hall & Guilda—Valmont & Reynen—Rucker & Winifred—Murtha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

LOS ANGELES, CAL.

Pantages—Alice Teddy—Joe Reed—Caites Bros. & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

SAN DIEGO, CAL.

Pantages—Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampede Riders—Jimmy Britt.

SALT LAKE CITY, UTAH.

Pantages—Mennetti & Sidelli—Dorothy Roye—Klass & Terminl—John G Sparks & Co.—Ben Linn—Hoosier Girls.

OGDEN, UTAH.

Pantages—Harry Tsuda—Joe and Roosie Moy—Rookie Lewis—Willard's Fantasy—Fox & Britt—Gautier's Toy Shop.

DENVER, COLO.

Pantages—Bullet Proof Lady—Beth Challis—Haush & Lavelle—Collin's Dancers—Chas. F. Semon—Four Danubes.

W. V. M. A.

BILLINGS, MONT.

Babcock (First Half)—Church Sisters "Remnants"—John Geiger. (Last Half)—Nixon & Morrison—Lowry & Catherine—Eddy Sisters—Mack & Lane.

LIVINGSTON, MONT.

Strand (First Half)—Church Sisters—"Remnants"—John Geiger.

WALLACE, IDAHO.

Grand—Church Sisters — "Remnants" — John Geiger.

MILWAUKEE, WIS.

(First Half)—Eight Vassar Girls—Paul Kleist & Co. (Last Half)—Bell & Wood—Earl & Jennings—Andrus & George—Powell Troupe.

PORTLAND, ORE.

Hippo. (First Half)—Arthur Davids—Allen & Moore—Keno & Wagner—Arthur Rigby—Fox Benson & Co. (Last Half)—Armstrong & Neville—Wintergarden Four—Jack & Eva Arnold—Mann & Mallory—Bally Hoo Trio.

ROCKFORD, ILL.

Palace (First Half)—Bell & Wood—Earl & Jennings—Andrus & George—Dan Ahearn. (Last Half)—Alanson—Dolan Lenharr & Co.—Klutings Entertainers.

SACRAMENTO, CAL.

Hippo. (First Half)—Ella LaVail—Hill & Rose—Gay Sisters—Nick Hufford—Benhassan Troupe. (Last Half)—Hugh Johnston—Ingalls & Duffield—Bal Johnson & Co.—Bob Brown—Whirlwind Gypsies.

SEATTLE, WASH.

Palace Hippo. (First Half)—Spanish Goldinis—Boilla Trio—Jones & Johnson—Talbert & Fisher—Toy Ling Foo Troupe. (Last Half)—Morelle's Toy Shop—Knight & Gall—George Hall—Rull & French Dolls—May & Billy Earle.

SAN FRANCISCO, CAL.

Mowatt & Mullen—Luckie & Yost—Days of Long Ago—Abaynian Three—The Newmans—Lowry's Dogs—Hudson Sisters—Hans Hanks—Anderson & Goines—Lewis Hartt & Co

TACOMA, WASH.

Hippo. (First Half)—Armstrong & Neville—Wintergarden Four—Jack & Eva Arnold—Mann & Mallory—Bally Hoo Trio. (Second Half)—Spanish Goldinis—Boilla Trio—Jones & Johnson—Talbert & Fisher—Toy Ling Foo Troupe.

VANCOUVER, B. C.

Columbia (First Half)—Morelle's Toy Shop—Knight & Gall—May & Billy Earle—George Hall—Rull & French Dolls. (Last Half)—Madden—McIntyre & Robbins—Guiliana Four—Skelly & Helt—Clara Theodora Trio.

WALLA WALLA, WASH.

(First Half)—Frawley & West—Davis & McCoy—Logan, Dunn & Hazel—Mason & Austin. (Second Half)—Church Sisters—"Remnants"—John Geiger.

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BLUES

MY NAUGHTIE SWEETIE GIVES TO ME

By ARTHUR SWANSTONE, CHAS. R. McCARRON and CAREY MORGAN

INTRODUCTION.
Moderato.

f

Vamp.

VOICE.

What is that song a-bout kiss - es,.... What is that song a-bout smiles,
No use in chas - ing those rain - bows,.. Rain-bows will nev - er help you,

If I could have my way, I'd sing a song to-day, That would beat them all by miles, I would-n't sing a-bout smil - ing ....
They look so bright and gay, But they will fade a-way, Then you'll find the sky's all BLUE, Look at the o - cean and that's BLUE..

CHORUS

That's not the ti - tle I'd choose, I would sing a-bout what I've got, And what I've got's the weary blues. There are BLUES.....
My sweet - ie's eyes are BLUE, too, When she got me she BLEW a - way And nat - ur - 'ly that makes me BLUE. There are BLUES.....

..... that you get from wor - ry,..... There are BLUES..... that you get from pain..... And there are
..... that you get from sweet - ie,..... When she 'phones..... to an - oth - er guy..... And there are

BLUES when you're lone - - ly, For your one and on - - ly, The BLUES you can nev - - er ex - plain..... There are
BLUES when your hon - - ey, Spends all of your mon - - ey, And BLUES when she tells.... you a lie..... There are

BLUES..... that you get from long - - ing ..... But the blu - - - - - - - - est BLUES that
BLUES..... that you get when mar - - ried..... Wish - ing that..... you could be

be..... Are the sort of BLUES that's on my mind, They're the ve - ry mean - est kind, The
free..... But the BLUES that make you want to fight, You'll get when she's out at night, And

1 2

BLUES my naught - y sweet - ie gives to me. There are me.
they're the BLUES my sweet - ie gives to me. There are me.

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Atta Patter, Full of Chatter That'll Bring Home the Old Bacon to Your Platter, Sent on Request
Orchestrations Ready in Bb,--C--G.

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JOS. W. STERN & CO.

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CHICAGO, ILL.
SIG. BOSLEY, Mgr.

NEW COMEDY LISPING SONG

"SIPPING CIDER THRU A STRAW"

TIES THE TONGUE BUT LOOSENS THE LAUGH

HERE IS YOUR COPY ORCHESTRATIONS IN C, Eb AND F NOW READY

From The House that gave you the following Comedy Hits

HIT No. 1

EV'RY-WHERE THAT WILSON GOES

HIT No. 2

OH HELEN!

HIT No. 3

BLUES MY NAUGHTIE SWEETIE GIVES TO ME

Sipping Cider Thru A Straw

(Thipping Thider Thru A Thtraw)

By CAREY MORGAN,
Composer of "I'm Glad I Can Make You Cry," "Oh, Helen," "Wait & See," etc.,
AND LEE DAVID.

INTRODUCTION.
Allegro moderato.

Vamp. VOICE.

Sweet-est girl I ev-er saw, Was
When first I saw her with a straw, Said

sell-ing ci-der in a groc-'ry store, At half-past six when the
I to "she," "What are you doing that for?" Said she to me, "Why

sun would set, I used to go to see my pet, She'd
don't you know, That sip-ping ci-der's all the go?" She

take the key and lock the door, We'd get some ci-der and a big long straw.
was so sweet, as sweet can be, But sip-ping ci-der was the end of me.

CHORUS.

Thip-ping thi-der thru a thtraw, We sat there for

hours or more, I thipped firtht and she thipped latht, But

she thipped motht be-cause she thipped tho fatht, We thipped till our thtraw did thlip, And
she thipped motht be-cause she thipped tho fatht, Cheek to cheek like Paw and Maw,

I thipped thi-der from her lip, That's how I won my
We thipped till our lipth got sore, Now I've got ten

moth-er-in-law,
kids or more, Thip-ping thi-der thru a big long thtraw. big long thtraw.

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From The House that gave you the following Ballad Hits

HIT No. 4

WAIT AND SEE

HIT No. 5

TEARS OF LOVE

HIT No. 6

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Routes Must Reach This Office Not Later Than Saturday

"At 9:45"—Playhouse, New York, indef.
"Angel Face"—Colonial, Chicago, indef.
"Better 'Ole"—Mr. and Mrs. Coburn—Booth, N. Y. City, indef.
"The Brat"—Garrick, Washington, D. C., 30-July 5.
Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
"East Is West"—Astor, New York City, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Gold Diggers, The"—Belasco, Washington, D. C., 30-July 4.
"Gaieties of 1919"—44th St., New York City, July 7-indef.
"Honeymoon Town"—La Salle, Chicago, indef.
"I Love You"—Cort, Chicago, Ill., indef.
"John Ferguson"—Garrick, N. Y. City, indef.
"Lightnin' "—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"La, La, Lucille"—Henry Miller's, N. Y. City, indef.
"Love Laughs"—Bijou, New York City, indef.
"Lonely Romeo"—Shubert, N. Y., indef.
"Midnight Whirl"—New Century, New York City, indef.
"Monte Cristo, Jr."—Winter Garden, New York City, indef.
"Oh, Uncle"—Shubert, Philadelphia, indef.
"Prince There Was, A"—Grand O. H., Chicago, indef.
"Passing Show of 1918"—Palace, Chicago, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
Robson, May—Powers, Chicago, Ill., indef.
"Scandal"—Garrick, Chicago, indef.
"She's a Good Fellow"—Globe, New York City, indef.
"Sleepless Night, A"—Studebaker, Chicago, indef.
"Sinbad"—Boston O. H., Mass., indef.
"Sunshine"—Princess, Chicago, indef.
"Scandals of 1919"—Liberty, New York City, indef.
"Tumble Inn"—Selwyn, New York City, indef.
"Thirty-nine East"—Broadhurst, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tillie"—Blackstone, Chicago, indef.
"Up in Mabel's Room"—Eltinge, New York City, indef.
"Ziegfeld's Follies"—New Amsterdam, indef.

U. S. LIBERTY THEATRES

Lee—Vaudeville and Pictures all week.
Humphries—Vaudeville and Pictures all week.
Eustis—Vaudeville and Pictures all week.
Stewart—Vaudeville and Pictures all week.
Jackson—Vaudeville and Pictures all week.
Gordon—Vaudeville and Pictures all week.
Pike—Vaudeville and Pictures all week.
Fort Sill—(Closed for repairs.)
Funston—(Closed for repairs.)
Dodge—Vaudeville and Pictures all week.
Grant—Vaudeville and Pictures all Week.
Custer—Vaudeville and Pictures all week.
Devens—Vaudeville and Pictures all week.
Sherman—Vaudeville and Pictures all week.
Upton—Vaudeville and Pictures all week.
Mills—Vaudeville and Pictures all week.
Dix—Vaudeville and Pictures all week.
Meade—Vaudeville and Pictures all week.

MINSTRELS

DeRue Bros. Minstrels—Riverhead, New York, 3; Mineola, 4; Hicksville, 5.

CIRCUS

Ringling Bros. B. & B. Show—Trenton, N. J., 2; Reading, Pa., 3; Harrisburg, 4; York, 5.

STOCKS

Albee Stock, Providence, R. I., indef.
Arlington Theatre Co.—Boston, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Baker Players—Portland, Ore., indef.
Blaney Stock—Yorkville, New York City.
Belgrade, Sadie—New Bedford, Mass., indef.
Bessey, Jack, Stock—Peoria, Ill., indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Brown, Geo., Stock—Whalen Park, Fitchburg, Mass., indef.
Booth, Nellie, Players—Pittsburgh, Pa., indef.
Brownell-Stock Players—Dayton, O., indef.
Byers, Fred, Stock—Waverly, N. Y., indef.
Chicago Stock—Altoona, Pa., indef.
Colonial Stock—Pittsfield, Mass., indef.
Canada Stock—Wheeling, W. Va., indef.
Colonial Stock—Cleveland, O., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Durkin Stock—Skowhegan, Me., indef.
Desmond, Mae, Players—Scranton, Pa., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Forest Park Musical Stock—St. Louis, Mo.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Oklahoma, indef.
Glaser, Vaughan, Musical Stock—Cleveland, O., indef.
Hunt's Musical Stock—Boston, Mass., indef.
Hohlman, Rex Co.—Mechanicsville, N. Y., June 18-29.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co. — Regent, Muskegon, Mich., indef.
Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
Jacques Players—Waterbury, Conn., indef.
Keith Stock—Columbus, O., indef.
Keith Players—Union Hill, N. J.
Knickerbocker Players—Syracuse, N. Y., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal., indef.
Liberty Players—Norumbega Park, Mass., indef.
Lyceum Theatre Stock—Duluth, Minn., indef.
Lyric Stock—Lincoln, Neb., indef.
Lyric Theatre Players—Hamilton, Can.
MacLean, Pauline, Stock—Celeron Park, N. Y.
Majestic Theatre Stock—Los Angeles, Cal., indef.
Manhattan Players—Rochester, N. Y., indef.
Marshall Stock—Washington, D. C., indef.
Morosco Stock—Los Angeles, Cal., indef.
Minturn Stock—Milwaukee, Wis., indef.
Orpheum Players—Montreal, Can., indef.
Otis Oliver Players—La Fayette, Ind., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Piney Theatre Stock Co.—Boise, Idaho, indef.
Park Theatre Stock—Utica, N. Y., indef.
Poli Players—Springfield, Mass., indef.
Poli Players—Waterbury, Mass., indef.
Poli Players—Wilkesbarre, Pa., indef.
Poli Players—Worcester, Mass., indef.
Robins Players—Toronto, Can., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert.—Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
Spooner, Cecil—Miner's Bronx, N. Y. City, indef.
Stevenson Musical Stock—Hartford, Conn., indef.
Taylor Musical Stock—Penacock, N. H., indef.
Wilson Avenue Stock—Chicago, indef.

TO SETTLE MOSS TROUBLES

(*Continued from page 3.*)

WHEREAS, Certain interests in the theatrical field, in response to the efforts of the Unions or organizations of the employees to better the conditions of the workers in the theatres to non-unionize their establishments and are now carrying this threat into effect; and,

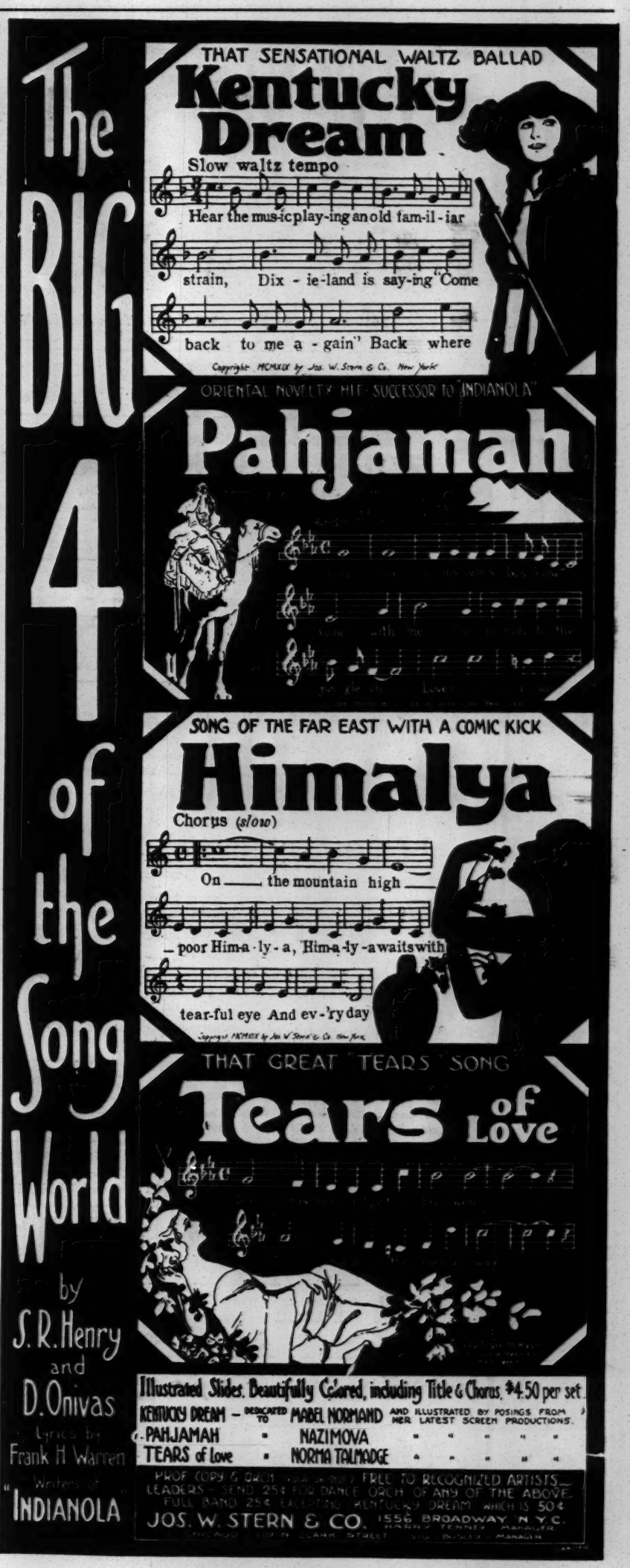
WHEREAS, The activities of the theatrical interests referred to, if remaining unchallenged, will eventually lead to attempts by other theatrical interests to hinder the improving of the conditions of the workers in theatres and, furthermore, will lead to efforts by the employers in the theatrical field to lower the existing condition of said workers; therefore, be it

RESOLVED, That the Executive Council is hereby instructed, upon the request for assistance from the organizations interested, to render such asistance to the fullest extent in order to protect the interests of the workers in the theatres, and is further instructed to declare all theatre interests who maintain an antagonistic policy toward the organization of workers in theatres and their organization as unfair to organized labor.

Because of the indefinite nature of this resolution and, further, because, as written, it is contrary to the laws of the A. F. of L., your committee recommends non-concurrence, but offers the following as a substitute, recommending its adoption by the Convention:

RESOLVED, That the attempts of the employers in the theatrical field to make the successful maintenance of unions and workers in theatres impossible, be referred to the executive council of the A. F. of L. for investigation, and such action as the exigencies of the situation may require or demand.

The above resolution and report of committee were to be the basis of steps and measures which would be taken against all employers of theatrical mechanics and musicians who were alleged to be antagonistic to these respective organizations.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by S. R. Henry and D. Onivas
Lyrics by Frank H. Warren
Writers of "INDIANOLA"
THAT SENSATIONAL WALTZ BALLAD
Kentucky Dream
Slow waltz tempo
Hear the mus-ic play-ing an old fam-il-iar
strain, Dix - ie-land is say-ing "Come
back to me a - gain" Back where
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ORIENTAL NOVELTY HIT-SUCCESSOR TO "INDIANOLA"
Pahjamah
SONG OF THE FAR EAST WITH A COMIC KICK
Himalya
Chorus (slow)
On ____ the mountain high ____
— poor Him-a-ly-a, Him-a-ly-a awaits with
tear-ful eye And ev-'ry day
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"IN MUSICAL NONSENSE"

Eastern Rep.—Lew Golder Western Rep.—Beehler and Jacobs

CORRINNE EDYTHE

HARRIS & BAKER

Two Girls and a Piano

DIRECTION—LEW LESLIE

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"ONCE A THIEF"

By LAURENCE GRATTAN IN VAUDEVILLE

BROWN AND JACKSON

Comedy Skit in One "At the Training Quarters" Special Scenery

---

JACK **BLAIR and CRYSTAL** FLO

A TENNIS MIX UP IN VAUDEVILLE

GERTRUDE MORGAN

The Happy Little Miss

DIRECTION—MARINELLI

JACK SINGER AND LEW KELLY PRESENT

ARTHUR PUTNAM

WITH LEW KELLY SHOW

NELLIE MOORE

IN JAZZ LAND Direction—GEO. SOFRANSKI

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JANET **LELAND** WARREN

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Signed with Harry Hasting's "Kewpee Dolls" Opposite Tom Howard

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HARRY (HICKY) LE VAN

PERSONAL DIRECTION HENRY P. DIXON

BERT **COLLINS & DUNBAR** BETTY

VARIOUS VAUDEVILLE DOINGS DIRECTION—MARK LEVY

FRED DALE

Specialty with Harry Hastings Big Show A Single in Vaudeville After June 7

CHAS. GERARD

One Arm Piano Novelty

Direction—ABE FEINBERG

BURLESQUERS HOLD OUTING

(*Continued from page* 6.)

agers, and went after Al. Singer and just had him "told."

"You think I, a soubrette, will have a chorus girl triumph over the managers." She said, "I should say not. Get some of those pussy footed fielders out of the game and let some real players in."

Al took this seriously and retired from the game in favor of "Bum" Emerson.

Then fireworks were let loose, for the managers, spurred on by Flossie's oratorical outburst, just batted the ball all over the lot and, before they were sent to the discard, had put eight runs over the plate.

The managers relaxed just a bit in their section of the third inning and only put two runs over the plate. In their half of this inning, the actors regained their wind and put a run over.

And then Capt. Barton held a conference with his followers and decided to relieve Sheppell from his "slab" duties and substitute John Berry. But before Berry had a chance to warm up, the managers scored twice on him. During the inning, Max Armstrong, without the use of a taxi or "tank," got to first base and it was decided to have another man run the bases in his place. Ira Miller was selected to substitute for him, but when, with his carefully pressed "Moe Levy," he got on base, Flossie Everette cut loose and forced him to forsake the ball field for good and seek refuge behind a quantity of "2.75."

In their half of the fifth and final inning, the managers slowed down and wanted to rest on their laurels. So they did not score in this period. Biff, bang! The actors got away to a good start in their half of the inning when, before things got well started, two runs were scored. Capt. Barton, who had stage fright throughout the game on account of the presence of "friend" wife, then tried to retire in favor of some unknown. But would the managers let him get away with it? You know they didn't. Al. Singer got right on the trail of the unknown and after a bit of wrangling the intruder was asked for his membership card and, not being able to produce the necessary "treasure," was waved aside and Jim took the bat. As Jim was standing in the batter's box he spied an unknown in right field. He raised the membership question, and Hank Simon, who proved to be the unknown, rushed into the pitcher's box, where he showed Umpire Bender his card, which was fully paid up. The game was then resumed and Jim just swung at three and stayed right there.

Then Marty Collins came to bat. With two down, he hit a fly to deep center, which was pulled into safety by Sam Collins. The membership question was again taken up and Collins was compelled to show his card to the umpire before the out could be recorded as official. This finished the actors and the game, for they only scored three and were two short of tying the score.

The game had consumed more time than anticipated, so several of the sports and events were eliminated. Those which took place, however, were the 100-yard dash, which was won by George Marshall; 50-yard dash for ladies, won by Myrtle Duneden, and the 100-yard dash for fat men, corraled by Chuck Callahan. Nobody got a chance to see the prima donnas making a dash for the tape against the ingenues; the soubrettes trying to out-distance the character women; the agents try to hang "crepe" on the managers; "Blutch" Cooper running in the three-legged race with Izzy Herk as a partner and the McCloud Sisters, all three or four of them, trying to get J. H. Martin's $10 gold piece by capturing the greased pig. Neither did anybody hear the diving judges, Henry "Betta Million Dixon," Ben Levine, and "Doc" Suss, give their opinion on the aquatic sports, for the water was too cold and, anyway, everyone forgot to bring their necessary wardrobe with them.

After that, the dancing pavilion was the "mecca" for the terpsichorean exponents. Izzy Herk, "Blutch" Cooper and Jimmy Brennan were selected to be the judges of the three contests of the afternoon. There were supposed to have been "elimination" contests, but from the way things went they were almost intimidation affairs. Rube Bernstein, Henry Dixon and a few others told the judges what they did not know about dancing of these "modern" days. It had no effect with the judges, however, for they gave their opinions and decisions along the lines of the evidence produced by the "steppers," and did not allow sympathy to enter into the matter at all.

The first event was a waltz. About thirty couples hit the trail and, by the time the judges had eliminated the "undesirables," three couples were giving their conception of this style of dancing. The judges finally that George Madison and Babe McCloud were the best exponents of this form of terpsichore and barred Henry "Bet a Million" Dixon and Mrs. May Mills Bernstein, his partner, from the floor. Yes, this started Henry and Rube after the judges.

The second event was announced as a fox trot, but when Joe "Bum" Emerson and Flossie McCloud got into it, it seemed to have changed its complexion, for this couple just brought the house down with their alleged "version" of the trot, which was more of an ecentric acrobatic and grotesque dance. Anyway, rules may have been rules. But, for their work they were entitled to two prizes and not one. Mrs. Bernstein was again in this event, getting second place with Sid Gold as a partner.

But May had to get first money, anyway. After two attempts, she made her third and was successful in the one-step with Gold as a partner. She held the premiere spot easily and got her gold piece for the event, which made Husband Rube feel happy that the family had scored, after all. The other contestants also received gold pieces as prizes.

Following this, an old fashioned square dance was held, but it seemed that the present generation of burlesquers were not very familiar with this form of dance, so Bill Campbell, Rose Sydell, Phil and Crissie Sheridan, Louis and Mrs. Redelsheimer, Henry Jacobs, Rita Collins and a few others showed them how it was done.

Then it was supper time and all having arrived by motor, private yacht and other means, everybody repaired to the dining hall. There Mr. Witzel put out soup, fish, roast beef, chicken, vegetables, ice cream and a lot of "2.75." The eats were good and plentiful, but Mr. Witzel should not ask the folks to eat meat with fish cutlery. It is not fair, even though it would put the waiters out a bit. But the meal was enjoyed immensely and then the dash for the dock was made to get aboard the *Pontiac* by seven, when the trip home started.

Before this chronology is completed, Joe Dick should be mentioned. He sure did work hard on the boat and at the grove and even the ball game, when he injected himself into it as field umpire. He sure was some umpire, but not the ball game kind, and should lay off that stuff at the next outing.

The trip home was a delightful one, though a little cool. The Pittsburgh Quintette, headed by Henry Kurtzman, manager of the Gayety thereatre there, and aided by Chas. Huth, Joseph W. Bradner, John Dietz and Gus Boettger entertained with songs and dances. The boat made a landing about 9:30. The A. W. O. L.'s can now submit their alibis.

Oh yes, among those present were noticed:

Colonel Henry R. Jacobs, Phil and Crissie Sheridan, Vinnie Henshaw, Harry Hyams, Margaret Walters, Mr. and Mrs. S. Goldsmith, Richard O'Rourke, Rube and May Mills Bernstein, Herman O'Brien, Dr. and Mrs. Jennins Forey, Mabel Webb, A. Collins, Mr. and Mrs. L. Redelsheimer, Mabel and Babe McCloud, William C. Bennett, Dave Levitt, Sam S. Clark, Al. Cooper, Ray Hepline, Irving N. Becker, Vinnie Phillips, Ed. Shafer, Max Armstrong, Hank Simon, Bert Weston, Florienta, Phil Spidy, Anna Spidy, G. Hartveli, Jack Levy, Bill Hexter, Bob Harris, Ed. McKee, M. Sisniett, T. Clark, B. Nash, Wm. G. Guering, Marion Hebron, Frank Brooks, Jimmy Hebron, Many Schoen, Dr. Suss,

(*Continued on page* 29.)

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I used to spend in love-lands bow'rs Oh, sweet re-frain
You bring me back a gain Dreams that can
nev er be Please dont haunt me, Please dont taunt me Oh, my
pret ty haunt-ing mel o-dy

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GENTLEMEN

Argonne Five
Aikin, Tom
Berry, Carroll
Brasch, Louis
Bosworth, Judson F.
Chipman, Wm. E.
Cunningham, Jas.
Carroll, Thos. J.
Dunlap, Eddie
Drummond, C. W.
Dalton, Pat
Elston, 2nd Lt. J.
Gates, Earl
Hoyt, Harry R.
Hall, A. E.
Harrigan, Harry
Harper, Harry
King, Stanley
King, Jos. B.
Kubeler, Chas.
Leonzo, Harry
Leroy, Servais
Morrison, John
Miller, Fred P.
Martin, Albert E.
McManus, Geo.
McMunn, Frank
McDaniels, John H.
Opel, Harry
O'Day, Wm.
Oliver, Gene
Parker, Walter
Prior, Ernest
Peters, Phil N.
Roussen, Chick
Rochon, Fred L.
Shortell, Al
Steppe, Harry
Simons, Joe
Thomas, M. T.
Vance, Art D.
Welsey, H.
Wallace, Jack
Walsh, Austin
Wilson, Luke
Wolfe, Barney

LADIES

Allen, Mickey
Beall, Hattie
Carleton, Eleanore
Cummings, Georgia
Carr, Mrs. M.
Colton, Jessie C.
Cleveland, Hazel S.
Claire, Doris
Cole, Beatrice
Chase, Laura
Davis, Augusta
De Free, Dot
Day, Helen
Downer, Evelyn
Gibson, Maybelle
Gardner, Georgia
Gillette, Bessie G.
Grey, Grace
Gilmore, Mildred
Gilbert & Bennett
Lohmar, Helen
La Rochelle, Annette
Leavitt, Jeanette W.
Lorraine, Peggy
Morgan, Dorothy
Miller, Anna Mae
Mills, Gertie
Moore, Louise
Mendel, Peggy
Miller, Dorothy
Newton, Maud & Mabel
Raymond, Lizzie B.
Ryan, Julia
Roberts, Ida
Richardson, Miss Billy
Stanley, Clara
Sykes, Ethyl
Saunders, Dorothy
Traynor, Miss E.
Van Asdlew, Bessie
Worsley, Lillian
Weston, Ethel
Welsh, Emma
West, Ethel
Westoff, Florence

DEATHS

ALICE VERNON, known as Queen of Brass Instrumentalists, died June 7 in London from Acute Bright's disease. The deceased, who was twenty-seven years of age, was a popular performer, and the daughter of Harry Hellis, who plays the halls with a troupe of trained dogs.

WILLIAM C. BOLLES, a retired bicycle rider and recently custodian of a racing track in Newark, N. J., died of heart disease last week, aged forty.

LUIGI SORTORI, a retired grand opera singer, died recently. He was a guest of the Actors' Fund Home. He was born in Italy in 1850, and was educated there. He was associated with all the big singers of his day. His wife survives him.

JAMES STRONG JUDD, who had been associated with the "Motion Picture News," died last week. He was forty-four years of age and was well known among trade paper men and publishers.

NELLIE HARLAN, connected with Henry W. Savage productions for many years, died last week at Bellevue Hospital after an illness of short duration. She had lived in New York all of her life and resided on West Fiftieth street. Wilbert Harlan, her husband, is associated with a large motion picture concern and survives her, together with a son and daughter.

EDDIE GORMAN, well known as an actor, died last Saturday in the Manhattan State Hospital. Funeral services were held on Monday. He was forty-seven years of age at the time of his death and had been seen in "The Awakening of Mr. Pip," for which he was best known; "Peggy from Paris," and as a member of the team of Smith and Gorman in "Alphonse and Gaston." His debut was made in "Superbay."

EUGENE FOSTER, who had been a theatre usher longer than any other man, died at the Old Soldiers' Home at Chelsea last week. He was eighty years old at the time of his death and more than fifty years of his age had been spent at the Boston Theatre as an usher. Foster, during that time, missed only one performance.

BURLESQUERS HOLD OUTING

(*Continued from pages 6 and 27.*)

Ben White, Nate Greenburg, John White, John Ross, J. Gleason, Al. Hertel, Chas. Burk, F. J. McKee, J. Degnan, S. P. Williams, B. F. Nash, Sam Lewis, Frank Eldredge, Jr., Harry Emerson, Julius Michael, Meyer Harris, Chas. Feldheim, Evelyn Trevette, Jas. "Blutch" Cooper, Issy Herk, Mayor Louis Maratskey, of Hudson, N. Y., Juck Corcoran, Geo. Taylor, Dave Sidman, S. S. Weiss, Frank "Pinochle" Livingston.

Lou Sidman, A. E. Findley, Dorothy Blaney, Mr. and Mrs. Harry Sheppell, Hazel & Harold Sheppel, Joseph Finster, Joseph Ennis, Walter Fenner, Chas. Eagan, Geo. Clark, Geo. Douglas, Joe "Bum" Emerson, J. J. Williams, Al. "Wright" Watson, Chas. Dupree, Fred Buckner, Neil M. Birk, Fred Sears, Mr. and Mrs. W. B. Irons, Henry and Lilly Lewis, Geo. Madison, Sid Gold, Fred Vogt, Al. Nelson, Louis Sussnow, Bob Lynn, Lou Lederer, Henry Kurtzman, J. W. Brandner, Chas. V. T. M. A. Huth, Sammy Collins, Mark "Apeda" Nelson, Fred C. Muller, Mr. and Mrs. Tom Sullivan, Lester Bauer, Mrs. Lester Bauer, Mr. and Mrs. Chas. Bender, Al. Martin, Lottie Lee, August Boettger, John V. Dietz, Mr. and Mrs. Abe Garner, Mr. and Mrs. Sam Lewis, Sidney "Dye" Simon and Rita Collins, Louis Morio, Eva Lewis, Beny Howard, Rush Jermon, Morris Harris.

John Barry, D. L. Burns, Sr., James H. Curtin, John Jones, J. Hinky, Gertrude Manie, Joe Wood, Anna Wood, Bobbie Wood, Helen Wood, Eleanor Wood, Marty Collins, Sam Hayes Shoninger, Wm. Roehm, Chuck Callahan, Jim and Tillie Barton, Edith Potter, Phil Walton, Katherine Clurik, Mr. and Mrs. Frank Levitt, Flossie McCloud, Harry Thompson, Hyman Baff, Lewis Talbot, Viola and "Baby" Permey, Hattie Johnson, Natalie Marcus, Wm. Marcus, Lou Reals, Howard McKeefrey, Mike J. Joyce, Norma Barry, Cliff Brandon, Al. Singer, Flossie Everett, Wm. F. "Billy" Harms, F. J. Baily, Jr., H. H. Jennings, Joe Dick, Mrs. H. K. Jacobs, Walsh, Anna F. Cone, Billy Vail, Mrs. Billy Vail, Wash Martin, Sim Williams, I. H. Herns, S. B. Herbset, Jimmy Conners, M. B. Franklin, Robert J. Cohn, Vinnie Phillips.

MANAGERS HOLD OUTING

(*Continued from page 3.*)

Jack Henry was on the job from the start, and his main topic of conversation was his old pal Jess Willard. He told the boys what a wonderful champ Jess was, and that if the boys would like a little vacation money to just put a little on Jess, and the interest on the deposit would be considerably more than can be realized in savings banks and on Liberty bonds. He also told the boys that if any would like to join him in his trip to Toledo he would allow him to shake the hand of the world champion before the battle.

"General" Bill was a busy person, for he saw to it that the new exercise "ganeinto" was properly executed and assisted, at various times, with his knowledge. He also saw that the boys got some of the 2.75 brew, sandwiches and other liquid refreshment.

Outsiders are not supposed to dine with the "General" and his command, so we do not know what the boys had to eat, but we do know that, after they were once seated, they became a bit impatient for service, as, from our "O. P." we could hear the clattering of knives and forks and the clinking of glasses to urge the "mess orderlies" to bring on the "grub." And we do not know whether any speeches were made, either, after our departure, but if they were, we hope that we were treated with the greatest of consideration by the orators.

What took place after the feast we do not know, either, for we were on our way to let the boys have the little privacy which they can only get one day in the year.

Incidentally, it might be mentioned that John Lampe forsook his Mount Vernon theatre for the day, and was seen remonstrating with Leon Kelmer, who arrived a bit late for the dinner. There were no casualties, as "Capt." Joe Daly took up the cudgels on behalf of Leon and convinced Lampe that it was not his fault.

Those who were observed about the mess shack during the afternoon included: Harry Burton, Bill Quaid, Sol Levey, Chris Egan, Joe Daly, Aaron Kessler, Bradley Martin, Nat Sobel, Jack Henry, Louis Spielman, Mark Nelson, Jack Lewis, Wallace "Publicity" Howes, Bob O'Donnell, Tim O'Donnell, John Leveridge, Mike Duffy, Jim Purcell, Dave Newlin, John Buck, G. B. Emde, John Lampe, Mark Murphy, Harry Carlin, James Miller, Arthur Blondell, Jim McKowen, Frank Evans, Fred Singhi, Sam Kenny, Lester Walters, Bob Hutcheson, Arthur Klein, Walter Myers, Ben Harris, Jimmy Travers, Pete Mack, Al. Wall, Ed. McNamee, Bob Jennette, Sol Cohen, Bill Milne, John McKee, Henry "Profit" Bellit and Charlie Workman.

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WHITE & BRADFORD
In "Darktown Flirtation"
DIRECTION—NAT SOBEL

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IN VAUDEVILLE

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A Breeze From the West
MARTIN SAMPTER, Rep.

NEW ACTS AND REAPPEARANCES

(Continued from page 12)

FIESTA ESPANOLA

Theatre—*Fifth Avenue.*
Style—*Singing and dancing.*
Time—*Twenty-two minutes.*
Setting—*Special.*

"Fiesta Espanola," which, in English, means a "Spanish Festival," is a Spanish song and dance offering, presented by members of the "Land of Joy" Co., formerly at the Park Theatre. The company numbers fourteen, six of whom are included in a sort of chorus. There are several good dancers, one of whom appears to be a thorough master of the Terpsichorean art, *a la Spain.* The melodies have been wisely selected and the singers put them over with gratifying results. As far as ability is concerned, the offering ranks with the best in vaudeville. But it is doubtful if the audience of the average variety house will accept it as did the one at this theatre.. Special settings are carried by the offering and lend class to the act.

At the start, one of the women with the turn appeared, accompanied by eight others who danced, and later joined her in her song. All manipulated castanets and the number was enjoyed. Following a dance by two girls, one of the men with the turn appeared and did a dance on a table that resembled an American clog. Later he jumped off the table and continued to step at a lively rate. The bit was one of the best in the act and elicited a hearty round of applause. Another singing number came next, there being six in the chorus this time. Four girls danced to good results for the next bit. In the next number all handled muskets of the old Spanish type and a song with a pleasant melody was offered. Two others danced while they sang. After some more singing, all appeared for the grand finale and the turn wound up with a quantity of song.

Melodious, and possessing the charm of Spain, the turn is one of merit. The performers, present an attractive appearance in their different costumes, and the offering has been finely staged. Vaudeville audiences as a rule do not enthuse over anything that they can not understand, but this act may upset precedent.

I. S.

KEATING AND WALTON

Theatre—*Fifth Avenue.*
Style—*Singing, talk and dancing.*
Time—*Fourteen minutes.*
Setting—*In one.*

A man and woman team. The man is very tall, and his partner extremely short. The ludicrous appearance presented is good for a laugh at the outset. The girl is of the forward type, a rough and ready comedienne. Neither can sing well, and the talk is not particularly funny, but they dispense slap-stick comedy with good results. The turn had an early spot here but did not find it a great handicap and held its own.

At the start, they sing a song commenting on their relative sizes. A bit of dance follows and the girl sings a comedy song in an eccentric costume. The man then re-enters, takes a fall and then sings. The girl re-enters and they do a comedy bit, which is indelicate and could be dropped to advantage. Travesties on different ways of making love and modern and old-fashioned dancing brought the act to a finish. The offering should get small time bookings without much trouble.

I. S.

WOLFE AND PATTERSON

Theatre—*Eighty-first Street.*
Style—*Singing and dancing.*
Time—*Sixteen minutes.*
Setting—*Special.*

Wolfe and Patterson, a man and woman, offer a dance routine, with the man singing several songs, while the woman is silent until almost the finish. For the greater part, and until the last two numbers are reached, the offering rises but little above mediocre and only the finish saved the turn. The man has a fair singing voice and some steps which the duo offered met with approval. The greater part of the offering, however, will not arouse enthusiasm.

Upon the curtain rising the male member of the team stood silent for a moment in the attire of a painter of portraits. In a frame in the rear and in the center was his partner. He sang a ballad and she stepped forward and offered a classic dance, which might have been intended as an interpretive number. But this was not plain.

Another ballad by the man followed, he discarding his gown and stepping forward in evening dress. The woman then reappeared and they did a double dance which was distinctly lacking in grace. A double song was then rendered, followed by another dance together.

The act, which had dragged thus far, began to pick up as soon as the man rendered a jazzy song. The woman then came on in the usual costume employed for jazzy dancing and, together, they did some lively stepping, adding a few shimmey movements which won favor. A military dance, each handling a wooden rifle, closed and provided a good finish. The latter number was nicely done, although on one or two occasions, they did not work in unison. Time will remedy that, though.

With something done to bolster up the early portion of the offering, it will be much improved.

I. S.

DE PERRON TRIO

Theatre—*Proctor's 23rd St.*
Style—*Strong man act.*
Time—*Twenty minutes.*
Setting—*Special, in four.*

This act can stand on its own merits and compare favorably with any strong act on the boards today. The work of the three is clean cut and well done. The leader of the trio performs several feats of strength that are remarkable. He goes through a routine of barbell tricks that are very good and finishes by holding a weight in his teeth, while his two partners swing around on the barbell, which is braced across the leader's shoulders.

An excellent act for closing position.

S. K.

SAM GREEN

Theatre—*Keith's Jersey City.*
Style—*Violin playing.*
Time—*Eighteen minutes.*
Setting—*In one.*

Sam Green is a likeable appearing young chap who shows no mean ability in playing the violin. He offers a repertoire of classical and popular numbers. In one of them he is assisted by a "plant" in a box. He should find himself doing lots of work on the better small time, and perhaps the big time, too, though it is hardly a big time act.

S. K.

LOOK US OVER
JOHN & NELLIE OLMS
The Watch Wizards
IN VAUDEVILLE

SMILETTA SISTERS
NOVELTY DE LUXE IN VAUDEVILLE

NEW ACTS AND REAPPEARANCES

(Continued from pages 12 and 30)

L. WOLFE GILBERT

Theatre—*Keith's Atlantic City.*
Style—*Singing.*
Time—*Twenty-four minutes.*
Setting—*In one.*

L. Wolfe Gilbert, the songwriter, whose tunes have been hummed and whistled the world over and who is well known to vaudeville patrons has a new act which is not only a decided improvement over any of his previous offerings but is a top notch attraction as well.

Assisting Gilbert are Fritzi Leyton, the soprano and Leon Flatow, the pianist. Flatow is a decided acquisition to the act in that he not only plays Gilbert's accompaniments particularly well. but furnishes a bright bit of comedy, which, interspersed with the vocal numbers, perceptibly brightens up the act.

Gilbert is singing a repertoire of his old and new numbers, selected with the idea of pleasing those who like the better style of composition as well as those partial to more popular songs.

After a number are introduced, a medley of the old Gilbert songs is rendered, which brings the act to an enthusiastic end. For an encore, his latest song "Granny," was sung and, with Miss Leyton joining from a box, the act closed to big applause. C. A.

ELIOT AND WEST

Theatre—*Proctor's 58th St.*
Style—*Dancing and singing.*
Time—*Ten minutes.*
Setting—*In one.*

Two boys in white clown make-up, with blackened nose and mouth. They wear formal day dress consisting of silk hat, cut-a-way coat and trousers.

The boys did some singing and could help their act a great deal by cutting down as much as possible on the songs. Most of the skit consists of eccentric dancing, some of which is for comedy purposes.

They are good steppers and do their work well.

If the singing is done for a breathing spell between dances, a few good gags would do much better. The act will do for the small time only. G. J. H.

NELUSCO AND HURLEY

Theatre—*Keeneys.*
Style—*Magic and shadography.*
Time—*Thirty minutes.*
Setting—*Full stage special.*

Nelusco and Hurley, man and woman, are presenting a magic and shadography act that need not fear anything from any act of its kind on the stage. The man is clever and his sleight of hand work is very good. His tricks are not sensational, but interesting in that they are difficult to perform

The act opens with several magic and card tricks, performed with dexterity and neatness. It might be mentioned here, that there is no talking in this act, the man working in silence, thus departing from the beaten path of magic acts. They next switch to shadography, and give a series of entertaining pictures, after which the girl does a bit of rag drawing.

The act closes with an exhibition of Chinese magic which is rather mystifying. The man, costumed as an Oriental, displays a rug, with several straps attached to it. He suspends the rug by means of these straps and then proceeds to pull forth ribbons, flowers, dogs, and what not from it. This was very cleverly done.

The act is good for a third position on most any bill and should find no trouble as a feature for small time houses of the family variety. S. K.

LLOYD AND PERCIVAL

Theatre—*Greenpoint.*
Style—*Comedy talking act.*
Time—*Twenty-five minutes.*
Setting—*In one.*

Lloyd has acquired a new partner and is giving an act much the same as his old one. There are one or two new "twists" in the routine, but on the whole the dialogue remains unchanged. His new partner does credit to the part he plays. The act should find no trouble in getting bookings .

Read the Clipper Letter List

ALMA GERTRUDE
HEYWARD and BACKMAN
Instrumental—Singing and Dancing
DIRECTION—NAT. SOBEL

GEORGE ISABELL
THE FERRAROS
BOOKED SOLID—LOEW'S CIRCUIT DIR., TOM JONES

GORDON DUO
Harmony in White Direction—Chas. J. Fitzpatrick

3 JENNETTS 3
VAUDEVILLE'S PRETTIEST OFFERING IN VAUDEVILLE

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Singing, Dancing and Talking—In Vaudeville

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THIS NAME on an act is a guarantee of something new, novel, and original in the way of vaudeville offerings. Start right, and write for me to write for you. I can be of "material" assistance if it's "material" you want. Write, phone, wire, or call.
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Maude and Marion Dunn
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DIRECTION—MARK LEVY

CANTON TRIO
DIRECTION—MISS BROWN and WM. S. HENNESEY

HONEY HURST
in "RHYME AND REASON"
DIR.—JOE MICHAELS

EDDIE ETHEL
STAFFORD & WATTS
THAT CLEVER PAIR DIR.—MEYER B. NORTH

DOROTHY DOYLE
"Melodies of the Moment." In Vaudeville

CLEO LEWIS
Singing Contortionist. Dir.—Tommy Curran

VINCENT MOORE
"The Thief," by Miss Blanche Merrill

PAUL BRADY
VARIETY DIRECTION—MARK MONROE

EARL RICKARD
DIRECTION OF C. B. MADDOCK JUST PERSONALITY

PHIL COLLINS
JEW AND DUTCH OPEN FOR BURLESQUE NEXT SEASON

DICK **MACY & ARCH** LEO
"THE JAZZ HOTEL" Direction: SAM KENNY

DOOLEY - NAIMOLI - McGEE
COMEDY, HARMONY, SINGING, TALKING

GERALD **McCORMACK & SHANNON** BLANCHE
Peerless Purveyors of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilshire

EDNA LEE
DIRECTION—LEW LESLIE IN VAUDEVILLE

MOTION PICTURES

NEW YORK BOLTS CONVENTION AT ST. LOUIS

DEMAND LARGER REPRESENTATION

ST. LOUIS, Mo., June 28.—The national convention of motion picture exhibitors and their organization, the Motion Picture Exhibitors' Association, has just completed its session here. This year's convention was notable for several reasons, chief among them being the bolt of the New York State branch of the association.

The representatives of the Empire State had been sent to the convention with instructions to withdraw entirely unless the State is given a larger representation in the national body. The claim is based on the fact that New York controls fifteen per cent of the theatres in the United Statse and is the seat of the biggest exhibitors' organization, and yet is entitled to only one vote at the convention, as is also Nevada and other States that control only about one per cent of the exhibitors. Samuel I. Berman and A. C. Haymann, who represented New York, gave the ultimatum to the national body under direct instructions from New York.

Plans for the equalization of representation, according to the Congressional method, were proposed by Berman, Scheaffer, Frank Rembusch, Herman Brown, Maurice Choyinski, Thomas Goldberg, Sam Pollock and Jake Wells. All offered different plans, none of which were accepted. Up to the closing of the convention the New York insurgents had not surrendered.

It was not stated whether or not New York would attend next year's convention if not given the representation it is seeking.

The elections were unique in that there was only one candidate in the running. Alfred S. Black, of Maine, was the dark horse and proved to be the only candidate when the time for balloting came. Marcus Loew, who was nominated, declined to run, saying that with thirteen new theatres on the way, new companies forming, and countless other activities in all branches of his enterprises, he will have plenty to occupy his time without the affairs of the league on his shoulders.

Peter J. Scheaffer, of Chicago, also refused to run. It is believed his reluctance is due to his reported approaching marriage and honeymoon trip to Europe. Mrs. Clara Arnold will be the bride, so the rumors run.

Frank Newman, of Kansas, it was believed, was to have been the big candidate, but facts revealed this to be only a fleeting notion. Frank Rembusch was touted to be the dark horse, but for some reason was not in the running. So the field was left clear for Black, who was elected without a dissenting vote. Marcus Leow, while giving his attention to the convention, did not forget business and picked a site for a new theatre here, which he promises will be the best in the country.

One of the big topics under discussion was the financing of the league. Up to this year the organization has had no method by which the coffers of the treasury could be filled and considerable difficulty has arisen when matters involving expense were brought to light. Sam Bullock fathered a scheme by which the organization could finance itself. His idea is to lease the screens in houses belonging to members to some firm which will pay for the exclusive use of that screen to advertise its own output. This method has been tried with success in several States, with the result that the local bodies are the only ones in the league which are adequately financed. The convention adopted Bullock's scheme and will put it into operation. Any theatre that does not desire to use its screen for the purpose contributes a certain amount to the funds of the league. The scheme is to be nationwide.

Among the many other topics under discussion was the producer-exhibitors' plan which certain large companies have put into operation. Under this the companies that produce the features show them in a string of houses under their own control. Co-operative insurance plans were also given the once over, but nothing was done on them.

The place for next year's convention was chosen after much deliberation. The place chosen was Ocean View, Va., where Jake Wells runs a hotel. The date has not yet been definitely decided, but will undoubtedly take place in June. The committees that will remain in operation till next election were named by outgoing President Scheaffer. They are as follows:

Credentials—Levy, Illinois; Chamberlin, Minnesota; Gueringer, Minnesota; Goldberg, Maryland; Horstmann, Massachusetts.

Finance and Ways and Means—Loew, New York; Heller, Indiana; Pasmezoglu, Missouri.

Good and Welfare—Berman, New York; Dolle, Kentucky; Brophy, Oklahoma.

Resolutions — Black, Maine; Bullock, Ohio; Rogers, Mississippi; Chamberlain, North Dakota; Pasmezoglu, Missouri.

Legislative and Tax—Blumenthal, New Jersey; Black, Maine; Hayes, North Dakota.

Insurance—This is a standing committee composed of the president, secretary and treasurer.

Sergeant-at-Arms—Brown, Idaho.

Marcus Loew is to head the Finance Committee.

This year's convention is said to be the tamest that has ever taken place.

COBE-YOUNG SUIT POSTPONED

The suit of Andrew J. Cobe against Clara Kimball Young, for services rendered in securing a contract for Miss Young by which certain of her pictures were to be distributed by the Famous Players Company of Canada has had to be delayed, due to the inability of Cobe's witness, Jule J. Allen, to appear. All of Cobe's dealings were with Allen, who had promised to testify for him.

TO FILM THE JUNGLE

Universal Film Company has been selected to film a series of pictures showing the life of pigmies and the wild beasts of the jungle that inhabit British East Africa. The pictures will be taken under the auspices of the Smithsonian Institute of Washington, and will be backed by the government. William Stone will be the "star" of the pictures. Joseph Brandt is equipping the expedition.

KAUFMAN GOES TO ENGLAND

Captain Albert A. Kaufmann, formerly Eastern production manager for Paramount and latterly picture producer for the Government, is going to England to start producing for the British Famous Players-Lasky Company.

REID SUIT GOES OVER

The divorce suit of Lillian Reid against J. Parker Reid, motion picture director and producer, which was on the June calendar of the New York Supreme Court, has been set over to the October term of the court for trial.

"BROKEN BLOSSOMS" TO CLOSE

D. W. Griffith's masterpiece, "Broken Blossoms," has entered upon its last two weeks at the George M. Cohan Theatre. "The Fall of Babylon," a new Griffith spectacle, will be seen there beginning July 14.

JEWELL CARMEN WINS FOX CO. SUIT

MUST PAY HER $22,000

William Fox will probably have to pay Jewel Carmen, his former motion picture star, at least $22,000, according to a decision handed down last week by Judge Manton in the United States District, where Miss Carmen sued him to recover approximately $43,000 for having prevented her from working with the Frank A. Keeney Pictures Corporation, with which she signed to appear, last year.

The action grew out of the disaffirmation by Miss Carmen of a contract she made with Fox in July, 1917, when she was under age, to appear in pictures for the latter's companies for a period of two years, commencing on Oct. 17, 1917. She was to have received $100 weekly during the first year of the contract and $175 during the second year. However, on July 13, 1918, she became twenty-one years of age, and two days later disaffirmed her contracts with the Fox companies by sending them written notice to that effect.

On March 28, 1918, she signed a contract to appear in pictures for Frank A. Keeney's company, the term being for two years and the salary $450 weekly during the first year, $500 weekly during the first six months of the second year and $550 weekly thereafter. She was to have started making pictures for Keeney July 15, 1918, and each year, under the contract, was to consist of 46 working weeks.

When Fox heard of this arrangement with Keeney he at first threatened to hold Keeney responsible for any loss he (Fox) might suffer by reason of Jewel Carmen having broken her contract. Later, Fox got Keeney to consent not to employ her in pictures, giving Keeney an indemnity bond for any loss which the latter might suffer by reason of having broken his contract with her at Fox's instigation. As a result of this interference on the part of Fox, Miss Carmen has been out of employment since she signed up with Keeney.

Through her attorney, Nathan Burkan, the motion picture actress then began an action in the U. S. District Court against Fox's companies. In her complaint she alleged that Fox had interfered with her means of earning a livelihood and, besides asking for an injunctive relief, she asked that Fox's companies be made to pay her $10,000 punitive damages, and, in addition, demanded compensation for the length of time she was out of employment under the Keeney contract.

Fox, through his attorney, Saul Rogers, maintained that his contracts with Miss Carmen were binding, because, he contended, they were made in California, in which State a girl becomes of age at the age of 18.

In his decision last week, Judge Manton ruled that the law of this State should prevail in relation to the contracts, and, in the closing paragraph of his opinion, the judge ruled as follows:

"She has suffered damages, and the measure of her damages is the loss of salary which she sustained by reason of her inability to carry out the Keeney contract. But for the defendants' interference she would have earned such salary as the contract provided. A decree may be presented accordingly."

Now, it is said, Miss Carmen may appear for Fox after all. For it is reported that Keeney may sell his contract with her to Fox. And that it might be advantageous for the latter to buy the contract is obvious, when it is considered that, besides having to pay Miss Carmen the amount of the judgment, Fox may ultimately have to pay whatever money the motion picture actress recovers from Keeney out of litigation which it is rumored she will soon sart against the latter. For the indemnity agreement Fox entered into with Keeney provides, her attorney says, for such a contingency, too.

BRULATOUR FILES ANSWER

The filing of an answer last week by Jules A. Brulatour, the millionaire film magnate, in the separation suit brought by his present wife, Dorothy Gibson Brulatour, disclosed that he will admit the illegality of the divorce he obtained from his first wife, Clara I. Brulatour, who has brought an action in the Supreme Court here to invalidate the second marriage of her former husband on the ground that the divorce decree obtained by Brulatour in Kentucky several years ago was gotten without her knowledge.

In his answer to his present wife's separation suit, Brulatour pleads that, since they were not legally married, the court is powerless to grant the relief she seeks because, if they were not legally married, as he and his former wife contend, their status is that of an unmarried pair.

Although the suit by the former wife to annul his second marriage was started before the separation suit brought by his present wife, Brulatour has not, as yet, filed an answer to that complaint.

That a hotly contested legal battle is to be waged by the parties concerned is evident from the bevy of legal luminaries that represent the respective litigants. These are Jerome, Rand and Kressel, for the first Mrs. Brulatour, Stanchfield and Levy for the film magnate, and last but not least, Max D. Steuer for the present Mrs. Brulatour.

MARY PICKFORD TO QUIT

BOSTON, June 30.—After making nine more pictures, Mary Pickford will retire from the motion picture field, where she has existed as the dominant feminine star during the last five years. This was gleaned here to-day when her mother, Mrs. Carlotta Smith Pickford, who came here to witness the initial showing of the latest picture in which her daughter appears, stated that "she is going to settle down to enjoy life as I have entreated her for a long time to do."

Of course, her mother explained, it will take the motion picture star many months to complete the nine pictures she has contracted to appear in, but when they are finished, Mrs. Pickford stated, "Mary will settle down to enjoy the fruits of her hard earned savings."

HOLD ONE IN BIG THEFT

SYRACUSE, June 30.—John R. Van Arman, manager of the Van Arman shows, who was arrested two weeks ago in connection with the $12,000,000 motion picture theft, was ordered held for the Grand Jury by Police Justice Shove, after an examination to-day.

After hearing five witnesses Justice Shove decided that sufficient evidence was procured to warrant holding him for the Grand Jury. A consultation was held by Richard J. Byrne, council for the defendant, and John J. McInerney, chief counsel for the Motion Picture Producers' Association, with the result of an agreement to let Van Arman go under his previous bail of $5,000.

PIONEER GETS BRIGHTON HOUSE

The Pioneer Film Company has secured for the summer the Brighton Beach Music Hall, closed for more than a year, and will open it tonight with "The Unpardonable Sin" as the feature. The house, which has been remodeled and redecorated, will play films for weekly runs and offer continuous performances. Newest Pioneer productions will be shown. Francesco Colosanto and his Symphonic Band have been engaged to furnish the music.

FEATURE FILM REPORTS

"OPEN YOUR EYES"

Warner Brothers.....Seven Reels

Cast

Kitty Walton .....Faire Binney
Mrs. Walton .....Mrs. Joupert
Mr. Walton .....Jack Hopkins
Doctor Bennett .....Halbert Brown
Eddie Samson .....Eddie Beryll
Frances Forrester .....Emily Marceau
Harold Connors .....Ben Lyons
Alex Valentine .....Gaston Glass
Mrs. Valentine .....Ida K. Pardee

Story—Directed by Gilbert P. Hamilton, assisted by Clifford P. Saum.

Remarks

After a long prologue in which the film announces that "a spade will be called a spade," another series of paragraphs follow telling of the evils of venereal disease, the bad results of parent's reticence in telling their children of the various facts of life which they should know and also of the danger of diseased people going to "quacks" to be cured instead of to the family doctor.

The outstanding fault of the production, which is exceptionally well staged and photographed, is the difficulty to follow the characters through the film and to remember them. One couple is shown as the result of "the sins of the father"; one girl is made an example of to show what parents' ignorance leads to. Another is taken to show what happens when the parents have informed their child of everything.

The story tries to follow Frances Forrester, who has been brought up in ignorance of all sexual laws by her mother. Frances loves and is loved by Eddie Samson. Eddie goes to the city. Frances meets Alex Valentine, who visits her mother accompanied by his own. They invite Frances to visit them for a long stay. She takes advantage of the invitation, as Alex attracts her. He pretends to love her and she falls.

He then promises to marry her. She does not know that he is a victim of syphilis. He also thinks that he is cured, as he has taken treatment from a "quack."

Valentine meets Kitty Walton, a girl who has been told everything by her parents. They fall in love with each other. They are engaged and Valentine leaves Frances, who is beginning to feel the effects of the disease. She goes to a Board of Health doctor who is campaigning against parents that do not warn their children. She is examined and he finds that she has syphilis. She sends for Valentine and tells him. He tells her that she must have had dealings with other men, as he is cured.

Later, she reads the announcement of his marriage to Kitty Walton. She rushes to the house while the ceremony is taking place and stops the marriage by shouting that Valentine is syphilitic. He does not deny it and the wedding does not take place.

Later, Frances is cured and meets Eddie, who has also had the disease and been cured by the same doctor. He forgives her and she forgives him.

The film lacks coherence in one or two places, but will doubtless draw business.

Box Office Value

Full run.

"BE A LITTLE SPORT"

Fox.....Five Reels

Cast

Gerald Faulkner .....Albert Ray
Norma Martin .....Elinor Fair
Matilda Faulkner .....Lule Warrenton
Dunley Faulkner.....George Hernandez
Carlotta LaMere .....Leota Lorraine
Dick Nevins .....Eugene Pallette

Story—Comedy-drama. Written by Hale Merriman. Scenario by Joseph A. Roach. Photography by Roy Klaffki. Directed by Scott Dunlap. Featuring Albert Ray and Elinor Fair.

Remarks

An exceptionally good comedy, with a good variety of situations that create suspense.

Gerald Faulkner must be married on a certain evening in the presence of his rich uncle and aunt, to receive a wedding check of $100,000. He arranges with his sweetheart, an actress, to be married on that evening. However, his uncle has come to town and is taking the same girl out, not knowing that she and his nephew are acquainted. She writes Gerald and tells him that she has postponed the wedding as she wants to get as much as she can out of the old uncle. Gerald does not know what to do, and begins to give up hopes of getting the $100,000. He has made the acquaintance of a business neighbor, Norma Martin. She asks him what is troubling him, and if she can be of aid. He tells her, and they arrange to hold a fake ceremony and get an actor to take the part of a parson. Night comes, and actor does not appear, but a real parson whom Gerald arranged to call when he and his sweetheart were to be married, comes. He performes the ceremony, Norma thinking it a fake. The check for $100,000 is given to them, made out to Mrs. Faulkner. Suddenly, auntie and uncle decide to stay for a month instead of leaving. Gerald's sweetheart arrives and makes a scene. Finally all is explained, and Norma and Gerald decide to stay married.

Box Office Value

One day.

'PRUDENCE ON BROADWAY'

Triangle.....Five Reels

Cast

Prudence .....Olive Thomas
Grayson Mills .....Francis McDonald
John Melbourne .....Harvey Clark
John Ogilvie .....John P. Wild
Mrs. Ogilvie .....Alberta Lee
Mrs. Allen Wentworth.....Lillian West
Mr. Wentworth .....Edward Peil
Kitty .....Mary Warren
Mrs. Melbourne .....Lillian Langdon
Miss Grayson .....Claire McDowell

Story—Comedy. Written by Catherine Carr. Features Olive Thomas.

Remarks

A fair story, worked out with the addition of the use of a few familiar schemes. Prudence, in one of the now well known scenes, is taken to a cafe of ill repute, and of great convenience to "villains," by John Melbourne. John locks the door. But instead of having the hero rush in, in the proverbial nick of time, Prudence outwits him. This is one deviation from the usual. The film is fair, and the principal does some good work. The rest of the cast could be considerably improved.

Prudence, a demure young quaker lass, is sent to a fashionable girls' school by her father, with the intention of later having her visit her aunt in New York. The latter is a society matron. Prudence is really wiser in the ways of the world than she appears to be and soon becomes used to her surroundings. Her quaint mannerisms win favor when she visits her aunt. Grayson Mills is the favored one. John Melbourne, a married man, pursues Prudence and when she suffers a loss of $200 at poker, he loans her the sum. He believes that he has her in his power and gets her to consent to go to a certain cafe with him, showing her the certified check. She baffles him, however, showing him one of his letters, sent to an old love of his, having secured one by a ruse. She tells him that she has arranged to have many more of them sent to his wife, unless she returns before 12 o'clock, when Mrs. Melbourne will return. He hurries homeward with her and finds that he has been "hoodwinked," Prudence not having in her possession the other epistles. Prudence, meanwhile, agrees to marry Grayson Mills.

Box Office Value

Three days.

EARL WILLIAMS MUST PAY

LOS ANGELES, June 28.—Earle Rafael Williams, the film star, will have to pay Roma Raymond, the Polish actress, $50,000 as a result of a verdict given to the latter in her suit for $160,000 for breach of promise. The verdict was brought in today by the jury. A number of film stars who had been spectators at the trial applauded the verdict.

Miss Raymond and Williams became acquainted in 1912, according to the testimony. At the time both were working before the camera. In the years that followed, Miss Raymond alleged, they became engaged to be married and Williams continually renewed his pledge to her. They had taken up housekeeping in Brooklyn, but, she alleged, Williams told her that his salary was only $85 a week, which, he said, was not sufficient to be married on. The actress said that he also told her that he would appear to better advantage on the screen if it were not generally known that he was married.

Williams admitted that he had paid grocery bills and otherwise contributed to Miss Raymond's support while they lived in Brooklyn, but, denied that she was recognized as his wife. He said that she never offered to marry him until the September of 1918, when she learned that he was about to marry another. In October last Florine Walz and he were married and the court action was the result of the announcement.

APPOINT WELFARE BOARD

SAN FRANCISCO, June 28.—Acting Mayor McLaran has appointed a Motion Picture Welfare Commission for this city which consists of the Public Welfare Committee of the Board of Supervisors and a representative of each of the civic organizations. The chairman is Joseph Mulvihill.

This commission will work hand in hand with every branch of the mition picture industry and have invited to their meetings producers, exhibitors and distributors to aid in the way of suggestions and criticisms. Their purpose will be to increase the share of the motion picture business for San Francisco.

FLASHES FROM SCREENS

James Quirk returned from Europe last week.

Bessie Love is hard at work on "Over the Garden Wall."

Hale Hamilton is at work on "The Four-Flusher" for Metro.

Bessie Love has started work on "Over the Garden Wall."

Reginald Barker has renewed his contract as director with Goldwyn.

Hedda Nova has completed "The Spitfire of Seville," for Universal.

Frank J. McCarthy is the new manager at Fox's Pittsburgh office.

John Flinn has returned from a coast trip in the interest of Paramount.

Charles King has sailed to Havana, Cuba, as representative of Universal.

Frank Reicher has been engaged by World to direct Montagu Love.

Henry B. Walthall is making exteriors for "Confession," at Lake Tahoe, Cal.

Virginia Hammond has signed a long-term contract with World Films.

Keneen Buel, who directed several films for the Fox Films, has quit the concern.

Rudolph Kneophle has been given the post of manager of the Fox Cincinnati office.

Henry B. Walthall has started work on "Confession," his next film for Pioneer.

Robert Tabor is playing the part of the "villain" in Olive Thomas's latest picture.

"The Gates of Brass," with Frank Keenan, will be released by Pathe on July 6.

Wesley Ruggles has been discharged from the A. E. F. and is back with Vitagraph.

"The Better Wife," with Clara Kimball Young, will be released by Select in July.

D. W. Griffith is one of the judges in the "Daily Illustrated" news beauty contest.

John P. McGowan has signed a long-term contract to direct serial pictures for Universal.

W. H. Clune has booked the Houdini serial for his Broadway Theatre, in Los Angeles.

Hedda Nova has completed her first Universal picture, called "The Spitfire of Saville."

Randolph Bartlett is to move down into Vivian Moses' quarters in the Godfrey Building.

Carl F. Sennings has accepted the post of manager of the Richmond office of First National.

World Pictures has engaged Austin Webb to support June Elvidge in "A Triangled Romance."

Paul Meyer has returned to New York after a trip to the West visting Pathe's exchanges.

Hugo Reisenfeld has composed an original score to accompany the Brice Scenic, "Sundown."

"Monkey Stuff," the first of Joe Mattin's animal comedies, will be released on July 6 by Universal.

The Sanford McHenry Enterprises have purchased "Mickey" for Georgia, Alabama and Tennessee.

Emmy Wehlen has finished her contract with Metro and contemplates returning to musical comedy.

June Caprice and Creighton Hale's second production for Albert Capellani will be "The Love Cheat."

Robert Anderson and Colleen Moore will have the leading roles in "Common Property" for Universal.

Dolores Cassinelli's first Capellani production, "The Gutter," has been re-named "The Virtuous Model."

Marguerite Clark, in "Girls," is the feature at the Rialto this week. "The Firing Line" was booked originally.

"Miss Crusoe of Chesapeake" is the title of a story which World Films has purchased from Roy A. Sensabaugh.

Earl W. Hammonds returned from Europe last week on the *Aquitania*. He represents Educational Films, Inc.

Jack Pierce was burned, last week, while a scene for "Perils of Thunder Mountain" was being taken.

E. W. Hammonds, vice-president of Educational Films, has returned from a six weeks' trip in Europe.

Luther A. Reed is adapting Gouvernor Morris' story, "Behind the Door," for the screen, for Thomas H. Ince.

Edna S. Michaels, of the Select press department, has been operated upon for jaw trouble. She is recovering.

The Whartons and Macklyn Arbuckle, who are interested in San Antonio Pictures, Inc., will start work on July 1.

Allan Dwan left Los Angeles last week with his company for San Diego to make scenes for "Soldiers of Fortune."

Marjorie Daw has been signed by Marshall Neilan, and will appear in his first production, "The Eternal Three."

Clare A. Briggs, the cartoonist, producer of Briggs-Paramount comedies, has been insured by that firm for $50,000.

Wally Van left New York last week for Los Angeles, where he will represent Frank Hall, of the Independent Sales Corp.

Peggy Shanor is to play the leading feminine role in a 15 episode picture to be produced by Supreme Pictures, Inc.

Arthur Sawyer, who has been traveling through the South in the interests of "Virtuous Men," has returned to the city.

William Duncan has recovered from his recent accident, in which he fractured three ribs, and has rejoined his company.

Benjamin Garreton has been given the position of publicity manager and exploitation agent of Goldwyn's Chicago branch.

Louis L. Dent, who was manager of Triangle's Atlanta branch, has been promoted to assistant general manager of the district.

"The Brat," with Nazimova, will be released by Metro on September 1, as the first of the "fewer and better" picture policy.

The United Artists Corp. will open distributing depots this week at Toronto, Canada; Cleveland, Ohio, and Atlanta, Ga.

Frederick H. McMillan, a salesman for Select, died from cancer last week, at Chicago. He leaves a wife and two children.

Louis L. Dent, branch manager for Famous Players-Lasky at Atlanta, has been promoted to district manager of the same city.

The rights to "The Girl from Nowhere," for Western Pennsylvania and Virginia, were sold to the Apex Film Co., of Pittsburgh.

Henry King has started work, as an Ince director at the Culver City studios, on "Twenty-Three and One-Half Hours' Leave."

Earl Metcalfe has received a citation from Gen. Pershing for services rendered in France while he was an officer with the A. E. F.

Evelyn Greeley has completed "Bringing Up Betty," under Oscar Apfel's direction, and has started on "The Oakdale Affair" with him.

Pioneer has sold the rights to "The Sins of the Children" for Louisiana and Mississippi to the Saenger Amusement Enterprises.

William B. Davidson is the leading man for Virginia Pearson, in "Impossible Catherine," and is at Lake George, where the final scenes are being taken.

Cresson Smith will take charge of the Chicago branch, and Louis W. Thompson has been appointed sales manager of the Seattle depot, for the United Artists' Corporation.

"The Man Beneath," with Sessue Hayakawa; "Bare-Fisted Gallagher," with William Desmond; Bessie Barriscale in "The Woman Michael Married" and "Better Times," with Zasu Pitts, were completed for Robertson-Cole last week.

"Sundown," the Robert Bruce scenic picture, released by the Educational Films Corporation, is to be shown at the Rialto again this week. A specially written orchestration will replace the one used last week. The new one is Hugo Reisenfeld's composition.

"AT 9:45," SEASON'S FIRST PLAY, KEEPS AUDIENCE INTERESTED

"AT 9:45"—A melodrama in three acts by Owen Davis, presented Saturday, June 28th, at the Playhouse, by William A. Brady.

CAST.

Judge Robert Clayton	George Backus
Howard	Noel Tearle
Jim Everett	Edward Langford
Jack Grover	Walter Lewis
Captain Dixon	John Cromwell
Doane	Frank Hatch
Doyle	Frank Hilton
Mack	Peter Lang
Dr. Norton	Robert Thorne
Gillaini	Alfred Hesse
Mrs. Clayton	Edith Shayne
Molly	Elise Bartlett
Ruth Jordan	Marie Goff
Mary Doane	Madeline King
Margaret Clancy	Idalene Cotton
Tom Daly	John Harrington

"At 9.45," originally called "The Alibi," was produced out of town a few weeks ago under the latter title and was so well received that William A. Brady decided to bring it into New York ahead of other alibi plays, of which there are a number in prospect. Incidentally, the production marked the opening of the new theatrical season.

The play, which is simon-pure melodrama, is better than the average work in this class. It has been ingeniously worked out by its author, is full of excitement and is strong in suspense, the chief attribute necessary to the success of a melodrama. And so, in spite of the fact that it is for the greater part farfetched, it holds interest and first nighters like it.

The story is of the murder of the son of an eminent judge, the crime having been committed at 9.45 p. m., in the judge's home. The police arrive, as soon as the body is discovered, and begin their work of unraveling the mystery.

Circumstantial evidence points to the guilt of four persons, and one after another each is charged with the crime, and one after another three of these makes a confession, which the police soon discover is faulty.

When these three, a woman and two men, have been eliminated, suspicion is allowed to be diverted to two other men, a chauffeur and a hotel servant.

The deeper the police go into the matter the more they are puzzled. Finally, when they have run down every clue and it seems as though the crime will remain a mystery, they discover the guilty party. A maid, in the employ of the judge, had shot the latter's son because he had ruined her.

The play, in the main, was well acted, those deesrving of the most approval being Marie Goff, George Backus, John Cromwell, Edward Langford and Edith Shayne.

KAPLAN SUED BY REICHLIN

Nathaniel A. Reichlin has instituted suit against N. S. Kaplan, of the Russian Art Films for $9,100. Reichlin claims that Lloyds Film storage, and Export and Import Films Company are holding Kaplan's property.

J. R. Miles, president of Lloyds, said that Kaplan has had no business with them for three months. The Export people say Lichtenstein, the new president of Russian Art Films, owes them $1,000 for film storage. Supreme Court Justice Donnelly denied the injunction restraining the disposal of films or moneys supposed to be owned by Kaplan.

FISHER RETAINS MUTT & JEFF

The injunction gronted to Bud Fisher against the Star Publishing Company, William Randolph Hearst and the New York American, from the use of the words "Mutt and Jeff" as applied to cartoons, comic pictures on films and newspapers some time ago, was upheld last week by the Appellate Division of the Supreme Court.

The decision terminates a long battle between the cortoonist and the Wheeler syndicate which publishes the Mutt and Jeff cartoons.

PHILIPP STUDIOS READY

The studios of the Adolf Philipp Film Corporation, located at 11 East Fourteenth street, New York City, are being entirely renovated and modernized under the personal direction of the technical director, Robert Nicholls, late with D. W. Griffith, Douglas Fairbanks and Famous Players, and are nearing completion. An entirely new electric light plant has been installed. The studios are equipped with the new Excelsior photo lamp, which runs automatically and claimed to be one of the best lamps for the production of photo plays. Mr. Adolf Philipp, who will direct all the productions of the Adolf Philipp Film Corporation, is busily engaged selecting the cast for the first picture. The company will produce five-reel features and two-reel comedies.

FISCHER FEATURES ORGANIZED

A new organization was chartered last week by B. A. Rolfe, A. H. Fischer and Charles A. Logue, under the name of the A. H. Fischer Features, Inc. The new firm will make a series of big special features, to follow one which will soon be released, and which was recently made by Messrs. Rolfe and Fischer.

The new organization will occupy the old Thanhouser Studios in New Rochelle. Mr. Fischer acquired the property last week from Crawford Livingstone and his associates. The offices of A. H. Fischer Features, Inc., are at 18 East Forty-first street, New York.

LABORATORY IS BURNED

YONKERS, N. Y., June 28.—When a bolt of lightning struck the Unexcelled Film Laboratory here last night, a fire which caused a damage of $250,000 resulted. A store of films, valued by the company at $1,000,000, may also be destroyed, but what happened to it can not be found out until the vault in which it was kept is reached. This vault is at present hidden under the debris and wreckage of the building.

A six-reel picture which had almost been completed was destroyed as well as other items of value. Six people who were in the building when lightning struck it reached safety.

METRO GETS "ALONG CAME RUTH"

Besides closing out the deal for "Tess of the D'Ubervilles" for Metro last week, Harry J. Cohen, the now foreign manager, also secured "Along Came Ruth," to be produced in celluloid form by Metro.

"Along Came Ruth" was produced at the Gaiety Theatre by Henry W. Savage a few years ago, and was an adaptation of the French comedy, "Le Demoiselle de Magasia." Viola Dana will be starred in Metro's screen version of the play.

SELZNICK BUYS TWO MORE

Myron Selznick purchased two more stories last week for the Selznick Pictures Corporation. One of them is "The Country Cousin," by Booth Tarkington, in which Elaine Hammerstein will be starred. The other is "Blind Youth," by Lou Tellegen and Willard Mack. Eugene O'Brien will be featured in it.

JAMES STARTS WORK FOR FOX

Arthur James said good-bye to his Metro associates last week and started work with the Fox Film Corporation as director of advertising and publicity. Miss Agatha McGovern, his secretary, and Merrit Crawford, his assistant, moved with him.

NAZIMOVA STARTS "NATIVE BORN"

Having completed "The Brat," which will be released on Sept. 1, Alla Nazimova has rested herself and started work on "The Native Born," which will follow "The Brat" in release. "The Native Born" was adapted for her by Thomas J. Geraghty.

TO DIRECT AT NEW STRAND

Alois Reisser, assistant conductor of the Strand Symphony Orchestra, will be the musical director of the new Strand Theatre in Brooklyn. The house will open early in September.

WANTS THEATRE TAX DROPPED

WASHINGTON, June 27.—The motion picture films tax and tax on admissions are included among those which will be done away with if the bill introduced here today by Representative McKaughlin of Nebraska, a Republican, passes. The bill would repeal taxes on drinks at soda fountains and ice cream at parlors, and other items under the luxuries tax. The surtaxes in the income tax section and taxes on large estates would be increased to make up for the revenue loss.

OLD THEATRE IS SOLD

PHILADELPHIA, Pa., June 28.—The South Broad Street Theatre, one of the oldest in the city, has been bought by Mastbaum Brothers and Fliescher, for a client who wishes to remain unknown. The Hotel Stenton, which adjoins the theatre, has also been bought by the same party. The theatre will be remodelled.

Several varied theatrical interests are now trying to purchase the theatre for their own use. It is not known whether the new owner will sell or not.

BUYS "MAN'S DESIRE"

Robertson-Cole has purchased the world rights to "Man's Desire," the cast of which is headed by Lewis S. Stone. It will be distributed by Exhibitor's Mutual.

"Man's Desire" was written by Lewis S. Stone himself and directed by Lloyd Ingraham. L. V. Jefferson wrote the continuity for the story. Stone is supported in the production by Jane Novak. Others in the cast are Bill Dyer, George Pearce, Joe Bennett, Charlotte Burton and Jack Curtis.

MEARKLE BILL AMENDED

HARRISBURG, Pa., June 30.—The Mearkle bill, establishing a State Board of Censors, has gone to the legislature for the third time, having been amended again. The bill provides for a Chief Inspector and two or three assistants, according to the size of the country. The state will be divided into areas of from 90,000 to 750,000, and the number of censors apportioned accordingly. The salaries will range from $2,000 to $3,500.

HACKETT BREAKS ANKLE

MONTREAL, June 28.—J. C. Hackett fractured his ankle here yesterday when, upon leaving his bath at his home in Clayton, N. Y., he slipped and fell. The result was that his left leg turned under him and the bone cracked. The injury will keep him confined to his room for weeks. A surgeon from Clayton administered aid and reduced the fracture, but the accident completely spoils Hackett's vacation.

LEE LASH SUES BIDDLE CO.

The Biddle Company, owners of the Rivoli, have filed an answer to the suit of the Lee Lash Studios for a stage setting as yet unpaid for. The Biddle Company says that the setting was delayed four days, causing a loss of $11,000 to the theatre, which it wants the Lee Lash people to make good.

TRUEX STARTS TWO-REELERS

Amedee J. Van Beuren has placed in production his first two-reel comedy starring Ernest Truex. The film is a comedy of suburban life, written by Albert Payson Terhune, scenarioized by Mrs. Sidney Drew. The name of the film has not yet been announced.

"FIT TO WIN" WINS

Magistrate Blau, in a decision rendered last week, held that the exhibitors of "Fit to Win" did not violate the penal law when they showed their picture. He held that the film had a great educational value and that it was not immoral. He based his decision on having seen the picture himself.

BUYS BRITISH VICTORY BONDS

LONDON, June 28.—Mary Pickford has cabled here, through the Cinema Star, from Los Angeles, to Sydney Walton, Director of the Victory Loan campaign in London, subscribing £5,000 to the loan.

GOLDIN GOES TO ENGLAND

Sidney M. Goldin has resigned his position as general manager of the Goldcoin Picture Corporation, and is on his way to London, where he will exploit several pictures. He expects to return with several big English films.

OWES GOVERNMENT9 TAXES

SPRINGFIEDL, Mass., June 30.—George E. Gordon has been arrested and will stand trial for failure to turn over to the Government $2,800 of war tax, which, with fines, amounts to $5,000. Gordon claims that he has paid his taxes.

PAYS FOR HUSBAND'S FUNERAL

The wife of Phillip Robson, from whom he has been estranged for several years, arrived recently from Boston and reimbursed the Actors' Fund for the funeral expenses of her late husband.

ENDS BOSTON RUN

BOSTON, June 30.—"Broken Blossoms," the D. W. Griffith film, closed here at the Colonial last Saturday night. "The Fall of Babylon," another Griffith production, opens here to-night.

PICTURE MEN COMBINE

MEMPHIS, Tenn., June 27.—Five big theatres showing motion pictures here have combined their interests and will operate under the name of The Memphis Enterprise Co.

PARK BUSINESS GOOD.

(*Continued from page 5.*)

In the middle of the month the Balconades above the dance floor will open as a restaurant, serving a $2.50 dinner.

The games here are also getting considerable play with the Kentucky Derby in the foreground. The prizes are similar to those given at the exposition.

Palisades Park has a few new attractions to offer this season which have gotten way to a good start. Most of these are similar to the ones at Luna and the Bronx Exposition. One of the new rides is known as "The Bee Hive." It is the project of the Bellclaire Brothers, vaudeville artists, and has proven to be an attractive concession. The other rides and concessions include: "The Whirlpool," "Whip," "Skee Ball," "Automatic Rifle Gallery," "Witching Waves," "Scenic Railway," "Racer," "Roman Chariot," "Carousal," "Sleigh Ride," "Virginia Reel," "Giant Coaster," "The Frolic," "Old Mill," "Ferris Wheel," "Auto Race Track," "Third Degree," "Underground Chinatown," "Crystal Maze" and "Penny Arcade." The business at all of these attractions surpasses that of previous years.

A number of improvements have been made to the pool in the addition of steel clothes lockers for 10,000 and a new water filtering appliance. The pool does capacity business both day and night during the warm weather.

One of the biggest money-getters in the games is the "Grocery Wheel." Instead of giving toys away, home commodities are the attraction. The holder of the lucky number on this wheel is entitled to a basket of groceries which includes one can of tomatoes, can of milk, can of soup, bottle of ketchup, can of peas, box of biscuits, box of cereal, soap and a box of cleanser. Large boxes of sugar and bottles of grape juice are also given. Other games located in the park give away shawls, blankets, toilet articles, dishes, kewpie dolls and numerous varieties of toys.

The management of the park this season has also installed a taxi-cab service which runs between the park and the New York ferry.

Steeplechase Park has added no new attractions this year, and is doing a steady business keeping a bit ahead of that of previous seasons for the corresponding month.

All in all, the managers of these parks figured that the receipts for June would aggregate a total of more than 25 per cent. in excess of that during previous seasons and calculate on a further increase for the month of July.

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